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ABSTRACT

The document presents guidelines to help art educators in elementary and secondary schools develop and implement art education programs. The guidelines were developed by Nebraska educators along lines suggested by the National Art Education Association. Major objectives are to help students develop personal expression, qualitative aesthetic judgments, cultural understandings, and visual discrimination. The document is presented in five chapters. Chapter I, designed for school administrators, presents information on the role of the board of education, principal, art supervisor, and art teacher in various types of art programs. Chapter II focuses on elementary school art programs. Information is presented on objectives, creativity, art projects for various grade levels, teacher role, evaluating student progress, and using instructional television. Chapter III discusses junior high school art programs. Topics discussed include objectives, materials, equipment, scheduling, art shows, and course credit. Chapter IV discusses secondary art programs and provides information on articulation of K-12 art programs. Students are involved in a variety of art activities at each grade level including drawing from different perspectives, describing and using basic art tools, learning about visual art heritage, and producing original art objects. The final chapter deals with budget considerations, uses of community and state resources, equipment purchasing, and additional resources relating to careers in arts and crafts. (DB)

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HANDBOOK FOR ART EDUCATION, K-12

J. Stephen Lahr
Author and Editor

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PREFACE

Nebraskans are hardworking, pragmatic people who appreciate and promote the arts at home, in the community, and in their schools. Both rural and urban communities alike take pride in their cultural events, historical museums, and art galleries. The wealth and diversity of our heritage can be seen in each community and school during special arts events throughout the year. These pageants take the form of plays and musical events; displays and photographs, drawings, paintings, and sculpture; festivals of arts and crafts; wearing of ethnic costumes and performing ethnic dances; and in the restoration and development of architectual buildings and sculptural works. Nebraska, like all of America, is a land of images, symbols, and celebrations.

Now, more than ever before, it is essential that schools consider and take advantage of the potential of the arts in the general curriculum. Throughout history the arts have acted as recorders, predictors and reflectors of our society. Even though this is not the total role of arts in education, it is never the less important that we recognize the significance of the arts as motivators, teachers, and developers of each individually unique child. Research in learning and practical experience supports the concept that the arts are basic to the needs and expressions of all children.

We in education are indebted to the arts; they aid us in all of our teaching and learning endeavors. They are essential to the creative, intellectual and physical development of our most important resource — our children.

As Alvin Eurich said in 1969:

> "We cannot tolerate another generation that knows so much about preserving and destroying life, but so little about enhancing it. We cannot permit our children to come into their maturity as masters of the atom and of the gene, but ignorant and barbarous about the ways of the human mind and heart."

Dr. M. Anne Campbell
Commissioner of Education

INTRODUCTION

The *Handbook for Art Education* provides the reader with a basis for decision-making in art education program development and implementation, K-12. The content reflects a blend of the philosophies of the Nebraska Department of Education; of the National Art Education Association; and of the Nebraska Art Teachers Association. The content of this guide, and it must be remembered that it is only a guide, should help to clarify and define the boundries of the art education programs in schools in our state. It is hoped that these suggestions will help to further improve and promote art education in our schools and that each individual school's needs for curriculum planning, space, scheduling, materials, equipment, and resources will be aided.

Much of what is suggested in the *Handbook* is based upon a position paper by the National Art Education Association entitled *The Essentials of a Quality School Art Program*. It should be kept in mind that even though children express themselves naturally with any means at their disposal, they cannot develop creatively and artistically without professional guidance. A brief summary of *The Essentials of a Quality School Art Program* helps to point up the need for a planned quality art education program:

> "If art education is to contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understandings, and visual discrimination, then professional imperatives need to be continuously redeveloped as the society changes. This reassessment should, within the context of current professional goals, be concerned with content of the curriculum qualifications of personnel, and instructional arrangements and facilities."[1]

> "Art has four aspects: seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects, and evaluating art products. A meaningful art program will include experiences in all of these areas. A planned program in art should be provided at all educational levels from kindergarten through high school. At each grade level, art experiences should be selected and organized with different emphasis and different degrees of intensity and complexity so as to result in a broadened understanding in all four aspects of the art subject: perceiving, performing, appreciating, and criticizing."[2]

I would like to personally thank Mr. Thomas A. Hatfield, Art Consultant, South Carolina Department of Education, for his guidance and direction in the development of this *Handbook*. Without the aid of Mr. Hatfield's *Administrator's Handbook for Art Education* (1972) and the permission to use it as a road map, this guide could not have been completed. I can only hope that this *Handbook* will be as useful to you as the South Carolina *Handbook* has been to me.

The author wishes to acknowledge the invaluable help of Nancy Wipf and to express his gratitude for the long hours she put into the development of this document. It has taken three long, hard years to accomplish the tasks of compiling, writing, and publishing this *Handbook*. I can only hope that you feel that this was worth the effort.

J. Stephen Lahr
Art Consultant

REFERENCES

[1]"The Essentials of a Quality School Art Program: A Position Statement by the National Art Education Association," Washington, D. C.

[2]IBID.

CHAPTER I

FOR THE ADMINISTRATOR

An exciting, vigorous, and sensitive art program is a must for any grade level, any school, any situation. Art programs take many forms and exist in a variety of models; the model(s) your school follows should be directly related to the aims and purposes of the school, the school district, and the community from which the curriculum derives its existence. Strategies for teaching art include such curricular approaches as: (1) behavioral; (2) aesthetic education; (3) fundamental of art discipline; (4) arts and humanities; (5) creativity; (6) child-centered or interest-centered or problem-centered; (7) crafts; (8) perception or visual literacy; (9) studio; (10) artist model/resource; (11) experimental, exploration media; or (12) art history. There are other approaches, however. A good, well-planned art program should include several of these approaches based upon the needs of the individual student.

COMMON TYPES OF ART PROGRAMS

The following is a brief summary or description of each approach:

1. *Behavioral Systems:* A systematic learning approach. Usually based upon a hierarchy of skills and knowledge in the visual arts.

2. *Aesthetic Education:* An approach that uses an interdisciplinary organization. Usually made up of the areas of the visual arts including film-making and photography; the musical arts; the dramatic arts; dance; and, the creative literary arts. Focus is on the training of the five senses.

3. *Fundamental Discipline:* The study of the Elements of Art and the Principles of Design. Usually the discipline approach focuses on ways of sensing, knowing, feeling, and criticizing.

4. *The Arts and Humanities:* Another interdisciplinary model. Based upon the relationship of the arts to the general curriculum.

5. *The Creative Arts:* Emphasis upon original use of media and materials, and upon thinking and inventing skills. Less formal or academic with stress on the intuitive sense.

5. *Child-Centered, Interest-Centered, or Problem-Centered:* Not all the same but related in that each focuses on the needs of the individual in relation to their environment. Child-centered focuses on the individual's needs and guidance by the art specialists. Interest-centered focuses on the interests of the individual and guidance by the teacher. Problem-centered deals with a common problem as defined by the teacher and individually solved by each student.

7. *Crafts:* A highly oriented art program. Usually deals with areas of the visual arts that are thought of being less creative and more structured than other fine arts fields. Can be highly creative and very successful if handled by a specialist.

8. *Perceptual or Visual Literacy:* A strategy that utilizes learning to use one's senses to perceive the unique aspects of one's environment. Generally in the visual arts learning to "really see" things.

9. *Studio Art:* Emphasis on one type of process such as ceramics, sculpture or painting in a studio. Focuses on problems and individual solutions. Majority of the time in class is spent on work with few if any lectures or other academic conventions. Production of work is the basis of this approach.

10. *The Artist as a Model:* Use of an artist as an alternative resource to the art teacher. The artist spends time producing in a studio atmosphere with students, and the teacher spends time teaching. In order for the program to be successful, you must have both an artist and an art education specialist.

11. *Experimental Media:* Emphasis on a proliferation of types of media, processes and techniques. Students experiment with or explore the uses of a vast variety of media. Emphasis is on different processes and the production of work.

12. *Art History:* Study of art, artists, artistic styles and their relationship to other social or political historical events. Emphasizes the study of culture as transmitted by the arts. Can be an anthropological approach.

THE GOALS AND OUTCOMES OF THE ART EDUCATION PROGRAM

Each approach has its own set of specific goals; but any art program should promote broadly based goals or desired outcomes as evidenced by the behaviors, attitudes, knowledge and skills of each student. The following outcomes are considered to be desirable behaviors for all students and any quality art program should result in the individual's capacity to:

1. Have intense involvement in and response to personal visual experiences. The art experience provides activities which are valued by the individual intrinsically. Both the creation of an art object and the ability to view a work of art with sensitivity and insight are means of achieving intense personal involvement.[1]

For the very young child this is a natural way in which to function, for he is involved and in fact, it is the attempt to relate himself to direct visual experiences, bring him out toward broader involvement, that is a desirable outcome. . .to begin to see connections between what he is and what he sees and can do.

2. Perceive and understand visual relationships in the environment. The development of a visually literate student who can make informed visual judgments about man-made objects or natural phenomenon is an important aim for every art program.[2]

As an individual broadens his outlook, incorporating what he is with what he is surrounded by, connections are gradually made which help him grasp his own role in being able to make visual judgments and to eventually affect change.

3. Think, feel, and act creatively with visual art materials. The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative approach, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself.[3]

As students gain skills they become more confident in what they can accomplish with a wide range of materials, and they can begin to move toward using ideas and materials, becoming less fearful as they achieve some degree of success.

4. Increase manipulative and organizational skills in art performance appropriate to his abilities. The development of skills is an important outcome for every student. Certain processes and techniques are unique to the visual arts and provide content for instruction. The method by which one constructs a pot in clay, or the process by which a design can be relicated by the use of a silk screen, are skills which may be developed as part of instruction in art.[4]

Through using materials one does increase manipulative and organizational skills; it is the chance to work with art materials and to think that allows one to begin to THINK, FEEL, AND ACT CREATIVELY WITH VISUAL MATERIALS.

5. Acquire a knowledge of man's visual art heritage. The record of man's accomplishments through the ages lives because of the arts. This foundation of ideas can be introduced at all levels through films, slides, works of art in school, or visiting museums, artists, and art objects. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lived, and what they are trying to make and do in their own lives.[5]

Gaining knowledge of the heritage of art should be accompanied by greater ability to respond with feeling to a wide range of works of art and to derive enjoyment and enrichment from them.

For the elementary age student especially, the pleasure of working with materials is augmented and enhanced by the developing awareness of the world of art and specific artists who, using similar media, shared themselves through their art with peoples all over the world.

6. Use art knowledge and skills in his personal and community life. As students grow they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to, and ability to function in, their physical and psychological environment.[6]

As the child moves from concern with himself toward awareness and involvement with his surroundings, he should grow in his ability to participate fully in aesthetic experiences. Art education at the elementary level can contribute to the child's sensitivity to aesthetic experience and can help him assume responsibility for the aesthetic qualities of his environment.

THE CURRICULUM PLANNING PROCESS

The following overview may be used as a guide for curriculum development in the visual arts. It is exceedingly brief out of necessity, but appropriate and to the point.

Some questions to get started:

1. What should be taught? (subjects, knowledge, skills, attitudes, content, scope)
2. Why should it be taught? (rationale, based on research; philosophy from educational goals and community and school goals)
3. Who will be taught? (student learning styles, maturity levels, needs)
4. How should it be taught? (methods and strategies, instruction)
5. When should it be taught? (principles of learning theory, sequencing i.e. simple to complex, concrete to abstract)
6. Who should teach it? (staff roles, responsibilities and qualifications)
7. Where should it be taught? (facilities and community resources)
8. How should it be regulated? (the role and responsibilities of the administrator and supervisor)
9. How should it be evaluated? (program outcomes based on goals and objectives, student growth, and instructional appraisal).

The following is a planning process model for art education programs. It may be used for general curricular guidance and planning.

1. Consider the following as you begin thinking about meaningful objectives for art education:

   Observation — perception, awareness, discrimination
   Art knowledge — processes, vocabulary, history, concepts, artists, styles, careers, relationship of art to: other aspects of life and learning, culture, history, self
   Response — emotional, value art, favorable attitudes toward art, participation in art, self-worth
   Production of art — develop skills, utilize resources, accept criticism, solve problems, adapt to limitations
   Judgment — discuss, criticize, evaluate

2. Objectives should be written to include the cognitive, psychomotor, and affective domains of learning. Define the objectives clearly but broadly. Later you can see how individual units of work might help achieve aspects of each objective. You will probably not want all aspects of any objective completely left to chance. Try to make your statements as broad, learner objectives.

3. Determine some sequence in achieving the defined aspects of the objectives and assign the achievement of the aspects to some grade level. Some people suggest primary emphasis of an aspect of an objective at one grade level, secondary emphasis at another, and incidental emphasis at a third. An example:

   Printmaking concept — the print is a reversal of the plate
   Primary emphasis — grade 1
   Secondary emphasis — grade 2
   Incidental emphasis — grades 3 and 4

4. Each unit of work should contain as many of the following steps as possible:

   A. Observation
   B. Production
   C. Art appreciation and awareness
   D. Evaluation (adequate time should be allowed to work on the products and take advantage of the evaluation.)

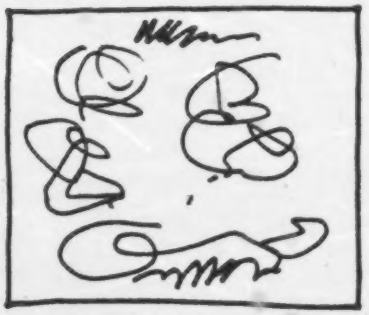
5. At this point, you should select art activities to achieve the instructional objectives. Almost any project could be used to achieve any of the objectives. You will probably want some kind of balance maintained, so the teacher should keep track of the media used. You should not try to include all media on each grade level. Work for more depth as the child gets older, with longer time spent on each unit of work. The media could be selected from areas such as:

Drawing	Printmaking	Weaving	Crafts
Painting	Jewelry	Ceramics	
Sculpture	Textiles	Photography and filmmaking	

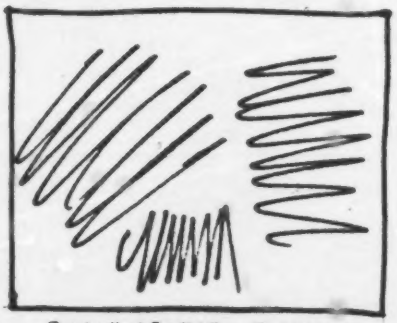
6. The establishment of your objectives will influence the supply and use of facilities, equipment, and materials. More teaching materials may be needed if a broad program including art history and aesthetic education is to be initiated.

7. The curriculum should be adaptable to the methodology to be used. Ungraded schools, team teaching, independent study, student contract and other approaches should still achieve the educational objectives defined. If the classroom teacher is to be the person responsible for the art program, she should be aware of the objective for her grade level and be given assistance in providing art experiences that will help achieve them.

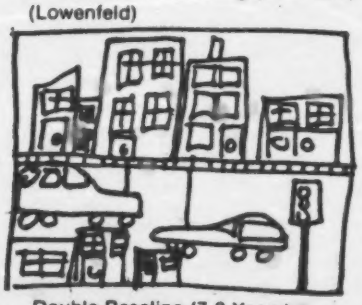
Evaluation of teaching effectiveness should be an ongoing part of the art curriculum. Meeting your instructional objectives is a good day-to-day aspect of evaluation. It would be desirable to regularly evaluate your success with all of the major objectives of the art program. An art attitude test similar to the "Eisner Art Attitude Inventory" could be administered at selected grade levels to determine changes in art attitudes. The art teacher's evaluation of growth in art-making abilities is often the best method of assessing student development.



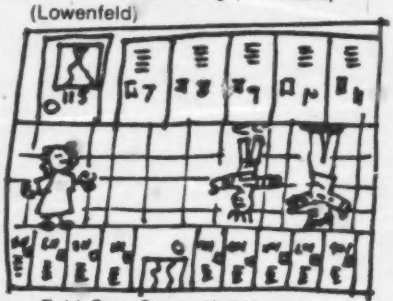
Uncontrolled Scribbling (2-4 Years) (Lowenfeld)



Controlled Scribbling (2-4 Years) (Lowenfeld)

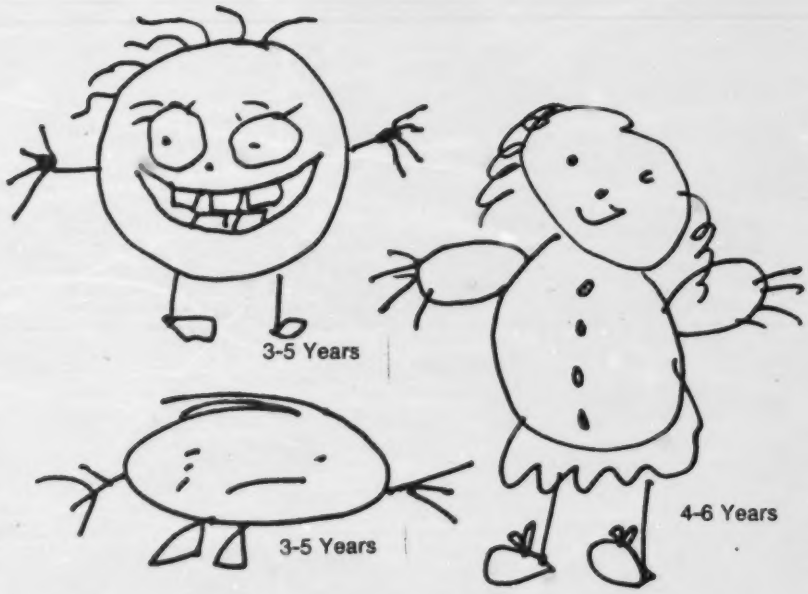


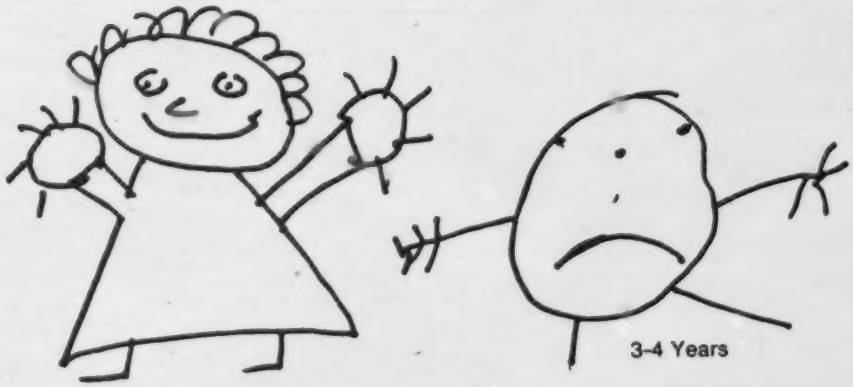
Double Baseline (7-9 Years)



Fold-Over Space (6-9 Years)

TYPICAL FIRST FIGURE DRAWINGS





TYPICAL TREE TYPES
4—7 Years

ADMINISTRATION OF ART PROGRAMS

In many cases school administrators feel inadequate to fully understand the purposes of the art program, and even more often the development and direction of an art offering is left totally up to the skills, talents, and interests of the art teacher or someone not trained in the visual arts. When this happens several very important factors surface: first, any good art program must possess a blend of instructional skill, student needs, and curricular structure; secondly, decision-making in the arts, or any curricular area for that matter, must be the result of the effort of a group of individuals to bring together a combination of concepts, skills, and knowledge in order to provide experiences for students that promote outcomes desired by the school and community. In other words, curriculum decisions should not be based simply upon the table of contents of a textbook or the personal likes or dislikes of an individual administrator or teacher.

What can an administrator do? Administrators can promote a healthy academic atmosphere conducive to learning; they can hire properly trained and experienced staff; they can provide adequate time for planning, staff development, and instruction; and they can insure proper budget allowances for materials, books, instructional aids, and equipment.

Administrative leadership is guidance; an understanding, thoughtful, fair leader is not only an effective leader but also one who enhances any school program. Schools' administrators can contribute to the growth and quality of the art program by being aware of these things: the purposes and the outcomes of the art program; the essentials of a quality school art program; the importance of an art program for all children and how the art program contributes to the total curriculum; and the special time requirements, equipment, space, and material needs of the art program.

ROLE OF THE BOARD OF EDUCATION

The board of education can establish a philosophy and formulate policies that provide for art education specialists and programs in grades K-12; the board can supply adequate resources such as funds, materials, and facilities for the implementation of art programs; the board can insure quality art programs through the hiring and appointing of experienced, trained, qualified art staff and adequate administration or supervision for the art personnel; and the board can request that all program offerings and staff be appraised and that appropriate plans are adopted and maintained for improvement of the program.

ROLE OF THE SUPERINTENDENT

The superintendent can establish an adequate budget for art facilities, equipment, and materials based upon the art specialist's expertise; the superintendent can encourage the art teacher to attend professional meetings and conferences by providing professional leave time, qualified substitute teachers, funds for travel, expenses and fees; the superintendent can insure

that the art program is an equal and integral part of the total school curriculum; the superintendent can insure incentives for all staff to continue to study, travel, and observe other art programs; the superintendent can select and recommend to the board qualified art staff based upon the appraisal of the art supervisor and/or personnel director; and the superintendent can plan for appropriate funds for the development and implementation of innovative art programs based upon research and experience.

ROLE OF THE PRINCIPAL

The principal can support the art program and encourage the art teacher to continually develop and improve the art program; the principal can provide adequate display spaces in the school facility and in the community; the principal can develop appropriate advisory committee structures to assist the art teacher with some decision-making (the make up of these committees should consist of the art staff, PTA, interested parents, resource teachers, community resource people, and students); the principal can encourage flexibility in scheduling of art classes to allow for longer art classes when necessary for field trips to an artist's studio and art galleries, excursions into the outdoors, and visits by artists to the school.

The principal, specifically, can be aware of the vast complexity of the visual arts and the need for professional art specialists and training throughout the student's school career; the principal can encourage articulated art studies from grade to grade and school to school.

The principal can provide the art teacher with adequate art equipment, materials, and appropriate training to use these materials and equipment; the principal can insure that adequate storage space for art work and art materials be provided; the principal can develop schedules that allow the art teacher adequate time to plan with other teachers, to hold parent conferences, to develop and plan curriculum and arrange appropriate displays, and to maintain equipment, to prepare daily art lessons and to keep the art room in reasonable order.

ROLE OF THE ART SUPERVISOR

The art supervisor can initiate, coordinate, and evaluate the art program from kindergarten through twelfth grade, and therefore can provide effective inservice training and guidance for art staff, professional staff, para-professional staff, and resource people from the community. The supervisor can assume responsibility for program evaluation, inservice education, developing a plan to allow attendance at professional meetings and conferences, for curriculum updating changes and innovations, for development of major equipment purchasing plans, for new facility designing or remodeling of old facilities, and for overall planning of art exhibits such as Youth Art Month displays in March of each year.

The art supervisor can act as a spokesperson for art education in the community, arrange for publicity on radio, on television, and in newspapers; the art supervisor can speak to community groups, work with local institutions of higher education, museums, art galleries, and arts councils.

The supervisor must maintain a working knowledge of research findings in the profession, must maintain a working relationship with others in the profession, must keep up on new techniques, media and processes, and continually strive to improve the overall art program and image of the art program.

An art supervisor should exhibit some of the following characteristics:

- Understand the variety of art curricular models available to schools and understand the philosophical and rationale bases that make each curriculum unique;
- Understand the relationship of the art program to the total school curriculum and be able to articulate these concepts;
- Be able to work effectively with different groups of people from administrators to teachers to parents to community members and resource people to students;
- Have a working knowledge of budgeting, planning and designing spaces and facilities, ordering art supplies and equipment;
- Be a skilled supervisor and liaison with other staff members;
- Have a working knowledge of research techniques and research design;
- Understand the goals, trends, and principles of general education and be familiar with innovative programs and concepts; and
- Be able to conduct workshops, identify resources, and produce art work.

THE ROLE OF THE ART TEACHER

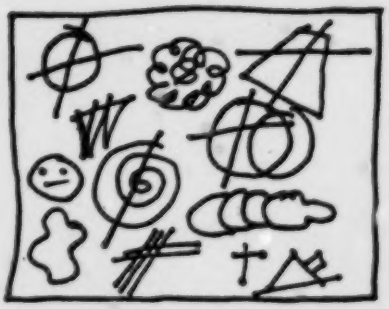
Qualified art teachers should have a major in visual arts education from an accredited institution of higher learning, an endorsement from the college or university to teach art education, and be certified by the State Department of Education to teach art. They should have demonstrated teaching competency by successfully student-teaching at a given grade level — K-6 Elementary, 7-9 Junior High/Middle School, or 10-12 High School.

Art teachers can be expected to have a working knowledge of a large variety of art processes, techniques, and concepts that include *all* the major two-dimensional and three-dimensional areas. They should understand and be able to articulate the desired outcomes of an art program based upon the goals and philosophy of art education and general education; they should know and understand the use of the basic art elements and design principles and have a solid background in art history. The art teacher should understand creative and artistic child growth and development and the principles behind learning theory and instructional strategies; they should develop and maintain good working relationships with administrators, staff, and the community and act as a resource person when necessary. An art teacher should pursue continued education in both the arts and in education within the context of their own artistic development. An art teacher must be able to evaluate student growth,

student work, understand individual student differences, be able to develop individualized courses of study, provide indepth study information, act as a resource person and guide for students, maintain an active membership in professional organizations, and promote art education in the school and community.

In instances where art supervisors are not a part of the administrative staff due to district size, the art teacher may have to take on the added responsibilities expected of the supervisor and should receive appropriate incentives for these added burdens.

Controlled Scribbling (2-4 Years) (Lowenfeld)



Diagrams and Symbols (3-5 Years) (Kellogg)

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[1]"The Essentials of a Quality Art Program: A Position Statement by the National Art Education Association," Washington, D. C.; NAEA, 1970-71.

[2]IBID.

[3]IBID.

[4]IBID.

[5]IBID.

[6]IBID.

CHAPTER II

THE ELEMENTARY ART PROGRAM

In any art program teachers, administrators, and parents must be made aware of the unique potential that the arts play in human growth and development. It is also important for teachers, parents, and administrators to understand and deal with some of the common myths of art education as discussed by Elliot Eisner.

SOME COMMON MYTHS[1]

One commonly accepted myth is that children need only basic materials and encouragement. The rationale behind this belief is that through natural growth and development and the exposure to a variety of art media and materials, the child will gain the knowledge and skills necessary to be successful in the visual arts. Indeed the child does possess artistic potential, but not without proper guidance and training, art education, if you will, that comes from an articulated curriculum plan under the direction of an art education specialist. Art and art education are extremely complex areas, constantly growing, shifting, and changing; without proper education a child cannot possibly achieve his or her aesthetic potential.

A second common myth is that art is for developing creativity in children. Admittedly the arts can and do deal with the act of creativity, but creativity is an entity in its own right and is inherent in all areas of human endeavor. In the sense that art education can be used to foster this mental health attitude and be used in a theraputic manner, it is somewhat misguided and extremely dangerous. Art educators are trained to deal with art and children; they help children refine perceptions of their world and express their perceptions in aesthetic form; they give children the means to transform their ideas, images, and emotions into a socially accepted visual form; and they help children to see, understand, and appreciate the relationship between works of art and the culture in which they were produced.

Creativity exists in the visual arts and is an extremely important factor, but it is no more the major function of the visual arts than it is the major function of any other academic discipline.

A third myth that is commonly held is that art teachers should attend to process rather than product. Many teachers feel that emphasis on the product fosters competition, and competition has no place in the elementary school. Many of these same teachers feel that there should be only art exhibits and not art contests and the like. The concept of process and product cannot be that simply split in two; you cannot have the process without product and you cannot have product without process. Art education depends upon the ability of children to learn to manipulate materials and media, understand concepts and principles of academic conventions, and make critical decisions based upon this working knowledge tempered with some sensitivity to and feeling for the process and product. The child in a quality art education program learns to develop a value system or systems that foster strong judgments about the activity and its results based upon learning experiences whether it is their own physical involvement or the involvement and work of others.

Another commonly held belief is that children see the world more clearly and precisely than their adult counterparts. It is true that children have not had all the growing and learning experiences of adults, and that they tend to see black and white or right and wrong answers more readily than adults. However, psychologists such as Piaget point out that we cannot clearly understand our world until we have a successive number of experiences that help us center our perceptions and thus increase our knowledge of the world. Simplicity, although a highly sought trait by many artists, is not an adequately accurate goal when dealing with the complex issues of our times.

Young children exhibit an uninhibited freedom and spontaneity of expression. As the child grows older and progresses in school, this spontaneity decreases and by 3rd or 4th grade may have disappeared altogether. Again Piaget notes this growth factor and explains it as just that, a part of the growth and maturity of all children. Although Piaget makes no attempt to study intuitive thinking or creativity, he clearly feels that this field of thinking is as important to growth and human development as the field of logical thinking. Art education should foster being able to see things clearly — visual literacy. The art specialist aids the student in acquiring these skills and in growing in critical thinking ability and analyzing the complexity of problems and issues so that many approaches or answers appear rather than a simple yes and no.

Children's art work should not be evaluated seems to be another common myth. While it is impossible to assign a percentage type value to a student's work as you might in math class, it is not impossible to evaluate the student's growth and achievement in art education. It is also true that adult expectation, especially when made known to children, can taint or color the child's art work and in some misguided instances cause a child to react so negatively to art and art work as to never again attempt anything but the simplest most formulated approach to art production. But art work must be appraised and children's growth must be assessed in the school setting. Art education is not exempt from these conventions.

A skillful art teacher has the knowledge and ability to objectively evaluate growth and achievement of children. It is the duty of the teacher to report growth and progress.

A sixth myth is that verbal discussion kills art productivity. While it can be argued that a picture is worth a thousand words, a poet can argue that a word is worth a thousand pictures. Because art is generally a nonverbal activity, many educators and artists feel that verbal analysis is superficial, worthless, and damaging to children and to art. Yet, on the other hand, learning takes place through sensory reception. We learn about an orange through its color, its taste, its shape and texture or its feel, its distinctive smell, and perhaps what it sounds like as it rolls across a table or is dropped or is peeled. Through the experience of dealing with an object like the orange and by discussing or verbalizing about another's impressions of the object, we analyze, synthesize, and internalize information and data. Verbal analysis helps us to understand more about an object and in the visual arts, verbal analysis helps the child learn about art works. Critique sessions and discussions about the child's own art work or the work of others is an important aspect of any art program.

The last and perhaps the most commonly held myth is that the more media, the more experience with materials, the better a child learns about art. In a comprehensive education, this seems to be a basic principle. Yet, in most cases, especially when no art teacher is present, the trickery involved with techniques and the manipulation of media take up all of the children's time; therefore, little or no learning of concepts of expression and aesthetic form takes place. A solid elementary art program includes experiences in both the areas of two and three-dimensional media and processes. The experiences in both of these areas should be about equal. Drawing and painting are acceptable approaches in 2-D. In some cases children who are successful in 2-D areas may not be successful in 3-D areas and the opposite may also be true. Generally speaking, more children will be successful in drawing and painting than with 3-D experiences.

Academically speaking many art educators believe that drawing and design are the basis for the study of art, and many strong elementary programs exhibit this approach. Eisner believes that instead of introducing a new media or technique every week to children, the entire year might be devoted to drawing and thus the experience would be rich and rewarding personally and educationally.

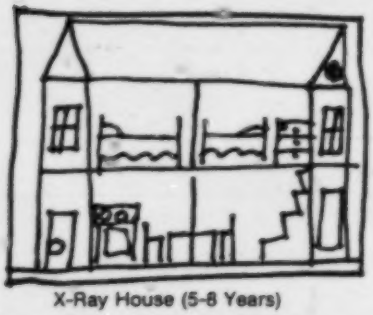
Basically, an elementary art program should be thought of as emphasizing direct experiences with media that promote creative and expressive production of art works. The study of cultural heritage through the visual arts and the development of aesthetic understanding are equally important ingredients. As children grow in their ability to use and understand art media and processes, the themes for study and the activities should become more complex and abstract. That is not to say that the lessons should not have practical value as well.

THE AIMS OF AN ELEMENTARY ART PROGRAM

The aims of the elementary art program are closely related to the outcomes as listed in Chapter 1. Basically and simply stated, the aims of the art education program are: (1) to develop the student's visual literacy and perceptions of his or her environment through activities and experiences; (2) to promote the child's creative expression through the language and structure of the visual arts; (3) to develop an understanding of and appreciation for the cultural heritage aspects and accomplishments of the world's art forms; and (4) to develop the aesthetic judgment and aesthetic sensabilities of the student.

RECOMMENDATIONS FOR AN ELEMENTARY ART PROGRAM[2]

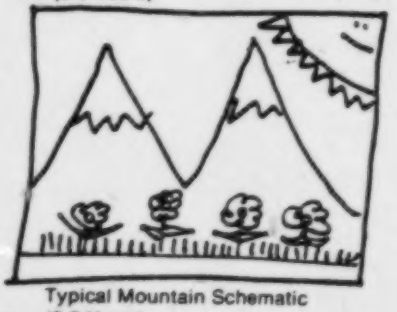
KINDERGARTEN. Art should be full of bright, vivid, colorful experiences, each with a limited time span. However, each experience itself must be simple and uncomplex and should revolve around only one object, tool, or material. Some work could be carried out on identifying and naming shapes and colors. Manipulation of simple tools such as crayons, brushes, scissors, and pasting, drawing and painting, and clay work are appropriate. In general, the child's imagination should be given free reign, and every attempt made to provide him with stimulating perceptual experiences concerned with color, shapes, and patterns. No stress should be placed on the realistic use of color line. Both individual and group work should be scheduled.



X-Ray House (5-8 Years)

Drawing With Many Points of View (5-8 Years)

Typical Base Line Drawing (6-8 Years)



Typical Mountain Schematic (6-9 Years)

FIRST GRADE. Much of what was said about kindergarten would also apply here. Color identification and naming; the use and naming of simple tools and materials are all suggested. The elements of line, shape, and texture can also be presented in simple and direct ways, always involving actual experiences. Game-like learning experiences with art media are in order. Motivation should be aimed at the child's intuitive strategy while working with colors and subject matter. Different kinds of art work might be shown to the child as the beginning step in establishing an identification system: "This is a painting, and this is a drawing." The child should be given opportunities to pick personal preferences among works and to talk about why he or she "likes" this one better than that. But all lessons should be of short duration and should certainly involve much physical activity.

SECOND GRADE. The major focus should probably be to use art as another means to help the child to explore and classify his visual and tactual world; to learn the many kinds of objects there are to see and touch and, if possible work with. The student should have help in learning how to look at them, what their names are, and perhaps help in organizing some of them into classes. But the starting place must always be the actual, immediate object. Any concrete object might be the start of an experience in learning to differentiate its shape, its texture, its colors, and its contour lines. Each object should be considered for itself, rather than as part of a group. The child can be given practice in seeing and manipulating the topological spatial aspects of these objects as he meets them (separation, enclosure, etc.). Practice in manipulation of tools and his own hands and fingers are in order. Students will begin to use colors more realistically and will need help in seeing more differentiation, and using more in their own work; they can be asked to identify some of the simple elements that they have already been working with: colors, shapes, lines, and textures. Comparisons between works are probably not yet in order.

THIRD GRADE. Much of what was said about the second grade is appropriate for this grade as well. A concentration on learning names for the art tools and objects is necessary, and these objects should be further classified and ordered. Groups are a natural outcome of this process, and some emphasis can now be given to these and will, of course, be reflected in his own drawing, painting, and modeling. Some attention might be given to simple ways of combining things so that the relationship "looks good." This is the beginning of composition. Since "ordering" and "classifying" are important at this time, it would be appropriate to have the child collect actual objects and begin to order them in various ways: by textures (from rough to smooth); by color (warm or cool, tints or shades, or by individual variation of one color); by size; by shape; by function. They might play ordering games with art works, also, such as putting them in order with respect to use of colors, shapes, textures, or lines. They can be introduced to actual instances of art around their own community (sculpture and architecture, for example) and if it is possible, should be introduced to some of the special kinds of artists who live and work there.

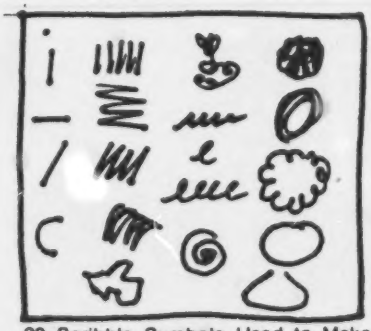
Work aimed at increasing the child's level of creative behavior will be of special importance. This might take the form of a constant stress on the importance of individual uniqueness, and problems which give practice in the four major factors of creativity: fluency (producing a quantity of possible solutions to a problem); flexibility (shifting easily from one tool to another, one media to another, one strategy of attacking a problem to another); originality (uniqueness in all solutions); and elaboration (pushing a problem solution on to its most "elegant" state before stopping). In order to do this, ample time will be needed to provide for any lesson where fluency and elaboration, in particular, are hoped for objectives.

FOURTH GRADE. Work can continue along the lines indicated for the third grade, but much more emphasis on building projective spatial concepts would seem advisable. Since the child is beginning to be able to see objects from a single point of view, he ought to be given practice in this kind of "seeing." He might, for example, be asked to observe and draw simple three-dimentional objects as they are moved from side to side. Other simple ways of helping him to portray space might also be introduced, such as overlapping and planned color changes. He might also be given some practice in observing that one large mass of material of a given shape can be transformed to several smaller ones of other sizes and shapes, but that this need not affect the amount of materials used. Clay would be an effective material for this. Learning to differentiate in terms of colors, contours, textures, and shapes is still important. Games might be devised that demand the finding of different kinds of natural or man-made objects, the intense observation of their details, and then the ordering of these details. He might also be asked to organize these into simple group compositions. Games might be planned in which he will observe a number of objects for a short time and attempt to recall, or recall and draw, what he has remembered. He should also be asked to use more small tools in order to aid the development of his small motor skills. Since he can now deal with simple relationships, he can be given opportunities to discuss his own and others' art works in terms of similarities and differences in usage of the elements, and perhaps how these are put together. Such discussions might be starting points for the working out of some simple criteria which he can then use later to make limited judgments about works of art.

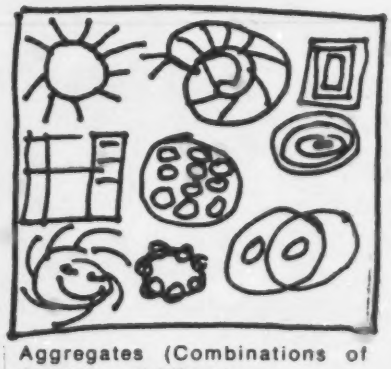
FIFTH GRADE. If the fifth grade is really a "nodal level," a kind of "learning plateau," then much of what has been said about the fourth grade can also apply here. They can be given more practice in all of the kinds of behaviors already suggested, but perhaps at slightly higher levels, and in more depth. Certainly more practice in dealing with three-dimensional projective space will be very important; so will be the scheduling of more practice in observing, talking about, and producing works based on the combination of objects into groups.

SIXTH GRADE. If a child is still progressing well at this level, he or she is approaching or has already approached a high point in his or her productive art behavior possibilities, most probably during the first half of this grade, and every attempt should be made to capitalize on this. They should be helped to develop their own individual style, to improve their drawing and painting techniques, and to push on in exploring the use of new kinds of materials and tools. Further practice in working with three-dimensional objects from

different points of view (perhaps having them view objects as they move up and down as well as from side to side) and combining objects into groups will be in order. Toward the end of this grade level, they are beginning to shift from the concrete stage to the formal operational stage, and this probably accounts for the regression which seems to take place in their productive work. As already described, this will tend to become automatic, rigid, and repetitive, and most children will begin to evidence a decided tendency to stop wanting to draw and paint in particular. Many art authorities have suggested that what is needed at this stage is simply "more of the same" in increased amounts. However, I am willing to fly in the teeth of tradition and suggest that this "regression" and disinterest in drawing in particular comes about rather naturally, and that we would be wise to recognize this and work with it rather than against it.[3] Research seems to show that as the child enters into the formal operations phase, they begin to lose their need for working always with the actual, the immediate object and instead now desire to actively think about things that are removed from reality. Since drawing has been a tool for him or her to conceptualize and order his or her real world, he or she may now feel that it belongs to a "childish stage" which the child is now going to put behind him as he goes on to use other channels of communication and thinking and ordering which he feels more suitable for his more mature state. Just as they put away their dolls, teddy-bears, toy cars and planes, they perhaps symbolically put away drawing. If this is so, then the sixth grade teacher might be well advised to begin shifting over in the last half of the year to a more abstract approach to art with much less emphasis on the productive. This might mean an introduction to the historical importance of art in society and especially the social roles that art and artists play in our own times. He needs to be introduced to the idea that art is more than simply "observing" or "drawing" or "fun" — that it is a serious and significant part of the adult world.



20 Scribble Symbols Used to Make Diagrams and Combinations or Aggregates (3-5 Years)



Aggregates (Combinations of Scribbles — 3-5 Years)

A WORD OF WARNING[4]

In schools throughout the country there is often a simmering detente between the classroom teacher and the art teacher over the use of coloring books and ditto master color-ins or fill-ins. At one time, such art education textbook authors as Viktor Lowenfeld and Italo DeFrancesco included data concerning the effect of coloring books and color-ins on the creativity of children. But recently such observations are missing from current art education textbooks and college level art teacher preparation programs in many (not all) of our colleges. It is quite evident that elementary classroom teachers are being prepared to use, rather than reject, coloring books and ditto master fill-ins; otherwise, there would not be two different points of view concerning them.

The art teacher claims, "They stifle creativity," "The child should create his own concepts," etc. The classroom teacher replies, "I don't use them in art; only in math and reading workbooks," or "They develop the child's small muscles," or "I only let them have them when they finish everything else."

To be against coloring books and ditto master color-ins is like being against motherhood, children's sections in bookstores, supermarket magazine stands, and gifts from grandmother at Christmas. It is identified with being against activities to keep children quiet at home.

At workshops, when criticisms of coloring books, ditto master color-ins and workbooks are raised, teachers reply, "But what can I do instead?" Indeed, it is not well meaning and dedicated classroom teachers who are at fault so much as the teacher training programs which are themselves stereotyped in their lack of creative imagination, and the commercial industries which are more interested in making a buck than in what effect their products have on children. Some publishing companies that produce books on creativity also produce coloring books, or mass produced ditto master sheets reducing learning to stereotypes of middle class white concepts.

"BUT WHAT'S WRONG WITH COLORING BOOKS? THE CHILDREN LIKE THEM."

Of course they do, up to a point because they are easy. All the child needs to do to please his teacher or parent is stay within the lines, remain quiet, and use the correct colors. Children are also given a sense of accomplishment when the teacher writes the words, "Good" or "Very Good" in the margins. The teacher is saying in effect, "Good, you have conformed properly."

ANOTHER TEACHER SAYS, "I USE THEM TO DEVELOP FINE MUSCLE CONTROL."

Not quite. The natural art development of the child begins at the two-and-a-half year age with chaotic scribbling and quickly moves into controlled scribbling with a longitudinal-horizontal movement similar to that used in coloring. By the time the child has reached day care, he should have achieved more complex design configurations if encouraged freely. If given outlines by

his parents, he will remain at the controlled scribble state for the most part. By the time the child has completed kindergarten, he has established visual symbols for house, person, tree, flower, and spatial concepts in the base-line. Rather than developing his fine muscle controls, the child coloring-in is regressing to an earlier stage of development. He is being forced into a possible retardation or disability which may show up when he tries to learn manuscript lettering or cursive writing. Teachers who use coloring-in techniques seem almost to be working against themselves, and their later attempts to teach writing skills.

This ditto contains the twenty basic scribbles as described by Rhoda Kellogg. If one must use dittos, it would be much better to use a child's own work as the ditto master rather than imposing an adult standard upon the child and thus telling him that his efforts cannot match the adult criteria. When teachers and parents use coloring books and dittos in any subject, they are reinforcing the concept that the child's efforts cannot be considered worthwhile at an adult level.

"WELL, JUST HOW DO THEY STIFLE CREATIVITY?"

In a now historical research report published by the Eastern Arts Association in April, 1952 and long out of print, articles were presented on the negative aspects of workbooks and coloring books. There is a reluctance on the part of art education researchers to subject children to detrimental learning techniques in order to study the harmful effects. Little if any similar research has been done since that time. One study used pre-test and post-test drawings

of objects which children frequently draw — a boy, a girl, house, bird, tree, dog and cat, etc. The children were then exposed to copy books, workbooks using copy and coloring-in devices, and later asked to draw the same objects again. The results showed positive evidence of the limiting effect adult-drawn visual symbols had on the natural development of the child in developing his/her own visual symbolism.

Creativity is stifled when the child accepts an adult-drawn visual symbol as correct, and cannot match it. His reaction is that *he can't draw*. He stops trying, rather than continuing to experiment and develop his own flexible schema for person, house, tree, birds, flowers, and spatial representation. The psychological effect is more restrictive when color-in outlines are provided through the authority of the teacher than when they come to the child from the drugstore magazine stand or as a gift-toy.

"BUT WHAT CAN I DO?"

Most teachers can be more creative and imaginative than they ever realized, once the ideas start flowing, and they overcome the notion that because it is published it is of high standard.

Survey all workbooks and determine if lessons used are creative or restrictive to the child's learning process. Workbooks are becoming more creative, and should reinforce textbooks by enriching the concepts of textbooks. They should not just repeat the textbook for busy work. If some lessons are copy lessons or restrictive, either eliminate them or figure out a way the students might make a variation of them. A suggestion was made, for example, in the teaching of geometrical shapes. Ask the student to look around the room and list all the objects which are square, triangular, etc. Geometrical shapes are not creative. Drawing them correctly is a matter of skill, not self-expression. The size and color may be varied, but not the shape, except the triangles, and variations of parallelograms and trapezoids, etc.

IN CONCLUSION

The attitudes, intellectual curiosity, and aesthetic awareness of the classroom teacher have great influence upon all children. In order to encourage creative visual arts experiences, it is recommended that the teacher:

- react sympathetically to the children's ideas and help them to develop confidence in their own artistic abilities;
- provide increased opportunities for the children to engage themselves in creative activity;
- display all children's art work with simplicity, taste, and pride;
- strengthen the teaching of other subjects by using creative, related art activities;
- reject such harmful practices as the imposition of adult ideas or the presentation of stereotypes, coloring books, quick how-to-do-it tricks, cliches, and fads.

It is vital that teachers plan activities which provide for the worthwhile, creative and educationally sound use of the student's time.

THE ROLE OF THE CLASSROOM TEACHER

The majority of art education in elementary schools across Nebraska is taught by the classroom teacher and not an art specialist. In these instances the quality of art education being taught varies dramatically. It is essential that the non-art teacher follow an art curriculum plan or use a quality elementary art text plus resources. The classroom teacher should attend art inservice sessions; develop comprehensive art plans for individual children; use appropriate community resources such as artists and field trips to artists studios, museums and galleries; maintain appropriate audio-visual aids, art texts and prints; establish an art committee to review the programs and develop guidelines; and work toward securing an art supervisor through an educational service unit who can provide local expertise in the growth and development of the art program.

The art specialists in an elementary situation can function in a variety of ways. The specialists can act as an art teacher working directly with students in a building. In this instance, the classroom teacher should always be involved with the planning and instruction of the children. Another model is for the art specialists to travel from school to school within a district or larger unit. The art specialist can act as a curriculum director, budget manager, and consultant to aid the classroom teacher with art instruction. Another common method is to use the art specialist as a resource person who is on call as needed by classroom teachers. And perhaps the most expedient method is to have an art teacher in an art room in the elementary school.

There are many advantages to this situation, and the potentials for a richer, fuller program are evidenced by the following: (1) less waste in material ordering and use; (2) better work space, display space and storage area; (3) more time for art classes; (4) a controlled atmosphere devoted to art education; (5) potential use for extended art activities beyond the class period or school day.

BASIC SUPPLIES FOR AN ELEMENTARY ART PROGRAM

(ALL GRADES K-6) **(For a class of 24 children)**

MATERIALS			QUANTITY
Papers			
Newsprint	32 lb.	12" x 18"	1 ream
Newsprint	32 lb.	18" x 24"	1 ream
Manila	56 lb.	12" x 18"	1 ream
Manila	56 lb.	18" x 24"	1 ream
White Drawing Paper	80 lb.	18" x 24"	2 reams
Colored Construction	80 lb.	(100 sheets per pkg.)	
Assorted Colors:			1 pkg. per student
Black			4 pkgs.
Gray			4 pkgs.
White			4 pkgs.
White Kraft or Brown Butcher			1 roll

Poster Board		20" x 30"	50 sheets
Tissue Papers — Assorted Colors			10 pkg.
Gray Bogus	80 lb.	12" x 18"	1 ream

Crayons and Pastels

12 color box	1 per student
White refills (12 per box)	2 boxes
Black refills (12 per box)	2 boxes
Oil pastels	2 dozen boxes
Colored chalks (16 colors)	2 dozen boxes
Charcoal (12 per box)	2 dozen boxes

Paints

Liquid Tempra — Basic Colors

16 oz. plastic containers of	
red, yellow*, blue, white*, black,	6 of each
green, orange, and violet	3 of each

(*You can buy the white and the yellow in gallon containers as these are usually the most frequently used colors.)

Watercolors - 6 color boxes and refills	1 box per student
(Need more yellow and red than any other color)	

Brushes

For tempra	
5/8" and 1" easel brushes (nylon)	1 of each per student
For watercolor	
No. 4 and No. 7 round watercolor	1 per student
1" flat watercolor (ox or camel hair)	1 per student

Scissors

5" blunt point (right and left handed)	1 pair per student
10" sharp (right handed)	3 pairs

Tape

1" masking tape	1 dozen rolls
3/4" masking tape	1 dozen rolls

GRADES 4-6

Brayers

4" or 6" soft rubber	3

Printing Inks

Assorted colors of waterbase inks	
(red, yellow, blue, black, brown)	1 dozen each

Linoleum Cutting Tool Sets

1 handle with assorted blades	1 tool per student
(refill blades)	2 dozen
Safety cutting blocks	1 per student
Linoleum blocks 6" x 8"	1 per student

Clay

Plastic clay	1 box per student
Earth clay (red or gray)	1 lb. per student or more
Glazes as needed.	

Glues

Elmer's	2 doz. 16 oz. bottles
Library paste	1 doz. 12 oz. jars
Rubber cement	3 qt. cans

Additional Materials for Students:

yarns — natural color assortment	18" rulers
stove pipe wire	4B - 6B pencils
sacks (No. 10)	newspapers
wood scraps	rolling pins (3-6)

Teachers Will Need:

X-acto knives (mat knives)
stapler
paper cutter
straight pins
pans, cans, containers
string
large straight edge (36" or longer)
hammer, nails, wirecutters, pliers

Equipment For Each Room:

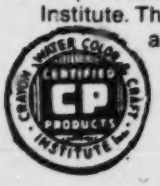
1 art work table
2 easels (double) for K-3
1 10 gallon plastic pail with air tight lid for clay
1 double deep sink
small frame looms and/or inkle looms

The School Should Have:

- a multi-purpose room for art classes;
- plenty of open and enclosed display space;
- an electric kiln for medium sized work;
- several small but good quality printing presses.

Safety Factors:

- Kilns must be ventilated and walled off from actual work areas.
- Sharp tools should be kept in cabinet or drawer.
- All products should be approved by the Crayon Watercolor and Crafts Institute. They will have prominently displayed on the outside this symbol and this means that they are non-toxic.



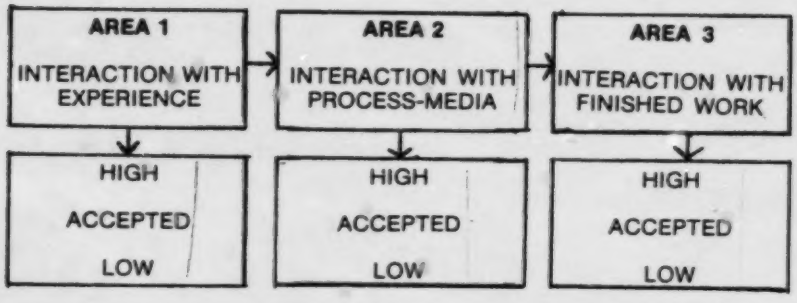
APPROPRIATE INSTRUCTIONAL TELEVISION RESOURCES

Instructional television programs are components of the overall curriculum and should always be used in conjunction with the appropriate guide. Schedule times can be found in the most current "ITV In-School Lesson Schedules for Grades K-9" available from the Nebraska Department of Education, 6th Floor, ITV Services, Box 94987, Lincoln, Nebraska 68509.

Guides are reasonably priced and loaded with good information for classroom teachers. Within the guide are generally these components: the goals of the ITV lesson and the objectives of the lesson in the guide; a program summary of the ITV lesson; a description of the classroom activity; materials and resources for the classroom lesson; and an evaluative component for the classroom activity. Also found in the guides are vocabulary lists, simple formulas for making up art media, suggested methods of evaluating student work and extended art activities. The lessons are 12 minutes long and usually the classroom activity is designed to last 30-45 minutes. The lessons are designed to be sequential and cumulative. The guides can be used independently without the telelessons; however, the telelessons themselves do not usually give enough direction without the guides.

EVALUATIONS AND REPORTING STUDENT GROWTH

A letter grade is often insufficient in reporting the student's growth through art experiences. It relates only one aspect of the total art experience — the end product. It ignores the student's interaction with the experience and the feelings, the effort, the expression and the problem-solving techniques involved. It excludes the area involving the student's understanding, knowledge, and appreciation of process, and use of materials and media for creative, artistic expression.



AREA 1 represents the student's overall involvement or effort or the enthusiasm in the experience — the apparent interest in problem solving and in thinking creatively and thinking critically. It also represents the student's acceptance of other's ideas as well as his own. The feelings, attitudes, or involvement in this area might represent intrinsic growth.

AREA 2 represents the student's understanding, knowledge of and appreciation for those factors which allow for expression. The student must understand the methods and processes presented, the elements and concepts provided, and the positive use of the materials and media provided which allow the student to visually represent ideas. It represents as well the respect the student has for other student's right to work also. This area might represent growth through manipulative ability.

AREA 3 represents the completed visual product. The student's pride and satisfaction relate a positive growth in self-confidence. Respect for and valuing of the works of others might show the student's maturing, through the provided experiences as well as through producing a work which is aesthetically pleasing to himself and others.

REFERENCES

[1]Eisner, Elliot. "The Mythology of Art Education," *The Curriculum Theory Network* (Ontario, Canada: The Ontario Institute for Studies in Education), Volume 4, Numbers 2 and 3, 1974, pp. 98-100. This section was paraphrased from Dr. Eisner's article.

[2]Rouse, Mary. "What Research Tells Us About Sequencing and Structuring Art Instruction," *Art Education: Journal of the National Art Education Association* (Reston, Virginia: NAEA), Volume 24, Number 5, May, 1971. This entire article is a quote.

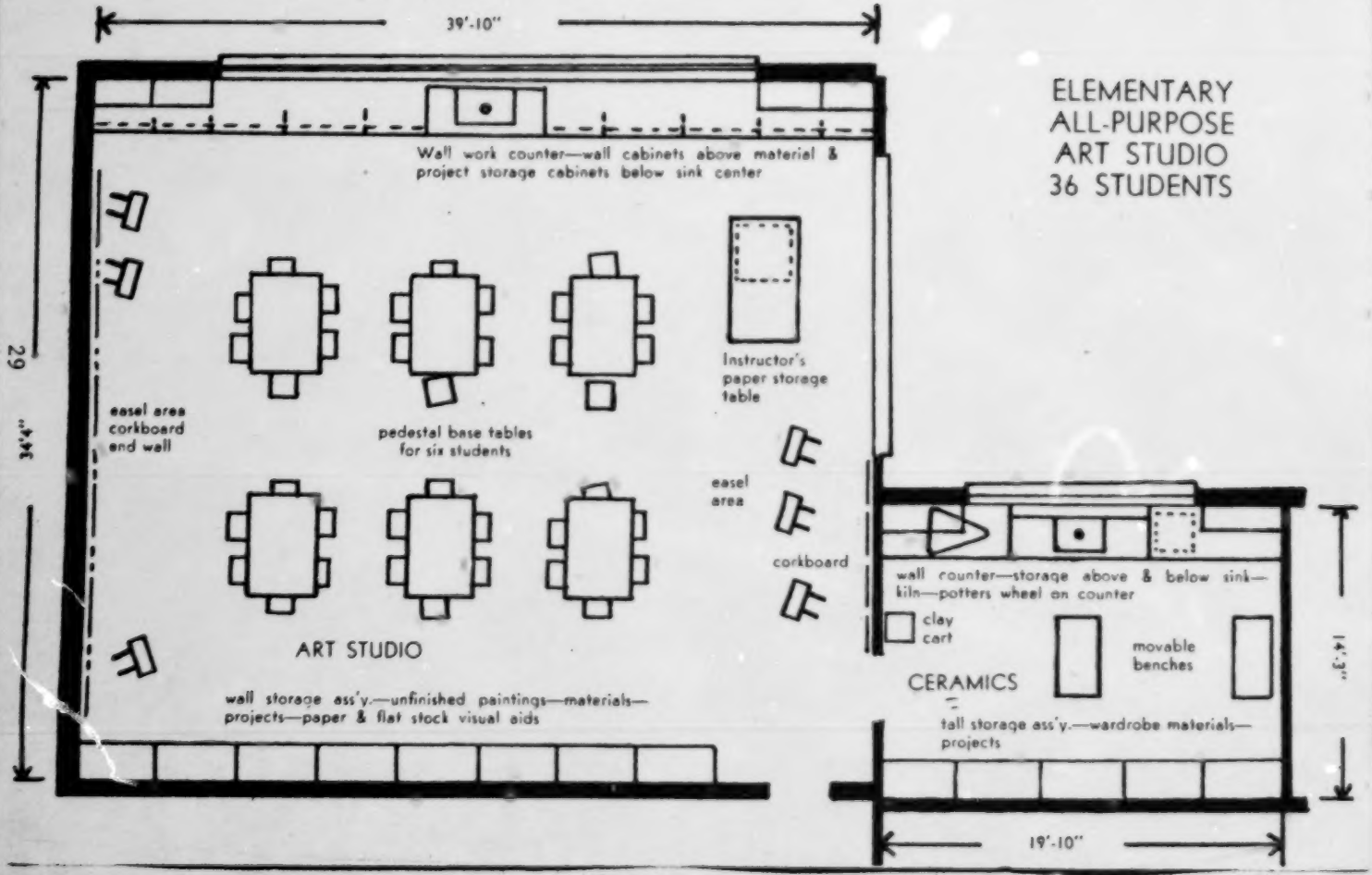
[3]This contention is held by Piaget also.

[4]Popolizio, Vincent. Reprinted from "But What Is Wrong With Coloring Books?" (Albany, New York: New York State Department of Education), 1976.

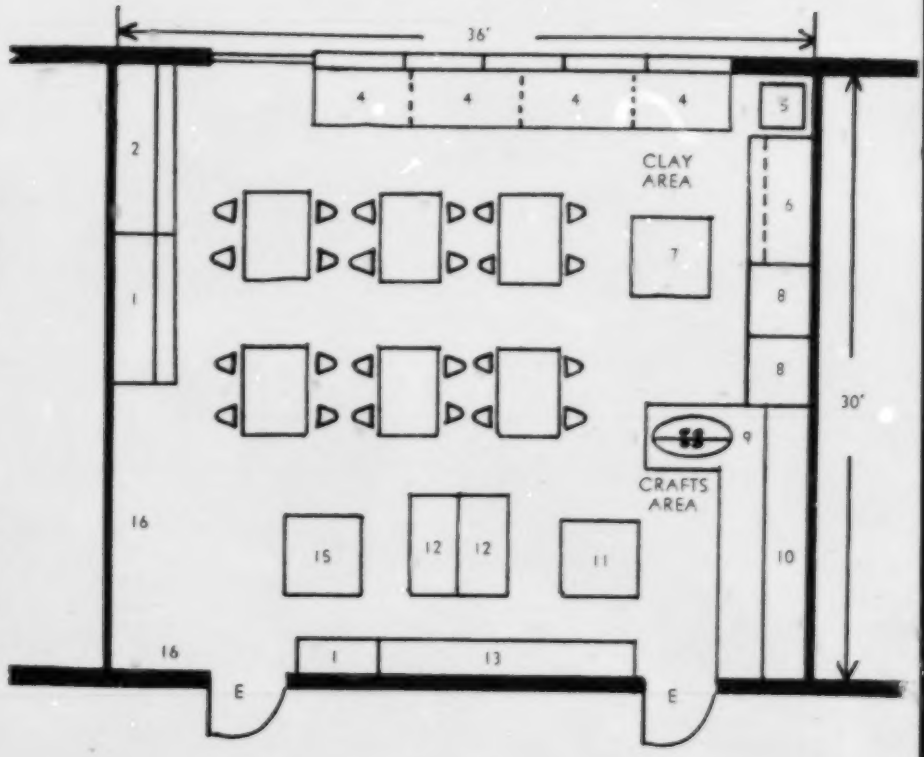
ART CHECKLIST FOR ELEMENTARY SCHOOLS

	Yes	No
1. Does the program provide sequential art experiences?	—	—
2. Does the program include the following components:		
a. The visual relationships and aspects of art works (line, shape, color, size, texture, etc.)?	—	—
b. A variety of two-dimensional media (chalk, pencil, pastel tempera, fingerpaint, etc.)?	—	—
c. A variety of three-dimensional media (clay, wire, puppets, masks, etc.)?	—	—
d. Exposure to art objects (prints, slides, books, field trips to museums and galleries, visiting artists)?	—	—
3. Is the program periodically evaluated?	—	—
4. Have there been regularly scheduled art in-service programs in the past two years?	—	—
5. Is there an art supervisor or consultant available to coordinate the program within the school or district, or service unit?	—	—
6. Are art prints, slides, art books and magazines, and art objects available in the library?	—	—
7. Do teachers use ITV art programs to assist in art instruction?	—	—
8. Is student work displayed in the rooms, halls, offices, cafeteria, and in the community?	—	—
9. Does every student in the school have the opportunity to participate in regularly scheduled art activities?	—	—
10. Are the services of community artists and craftsmen used to enrich the art program?	—	—
11. Is the student's art work original and expressive, rather than stencils, stereotypes, and step-by-step copies?	—	—
12. Facilities:		
Art Room		
work space	—	—
display areas	—	—
special equipment (kiln, hand tools, etc.)	—	—
sinks	—	—
Classroom		
work space	—	—
storage space	—	—
display areas	—	—
equipment (tables, easels, etc.)	—	—
sinks	—	—

ELEMENTARY ALL-PURPOSE ART STUDIO 36 STUDENTS



MINIMUM SIZE MULTIPURPOSE ELEMENTARY ART LABORATORY 24 STUDENTS



DESCRIPTIONS

1. Blackboard cabinets below for storage of 18" x 24" and 24" x 36" paper and other supplies
2. Bookcase
3. Windows or sliding doors to patio
4. Cabinets under windows—horizontal drawer for storage of student work—work surface over cabinets
5. Kiln
6. Cabinets below for clay storage; shallow cabinets above for glazes and supplies
7. Work table or potters wheel
8. Zinc-lined cabinets above for damp clay; below 2 movable clay bins
9. Sinks extended into laboratory; multiple mixing faucets
10. Cabinets below; work surface for soldering, metal, crafts—shallow cabinets above work area for tools and supplies
11. Power equipment
12. Work benches
13. Cabinets for student work and supplies; tack board on doors for display
14. Teacher's cloak and storage closet
15. Teacher's desk
16. Work and display wall

CHAPTER III

THE MIDDLE/JUNIOR HIGH SCHOOL ART PROGRAM[1]

Art educators have come to realize that much of the philosophy and content of the art program which was applicable and significant but a few years ago is no longer valid. For the art teacher of the middle and junior high school, and all who are concerned with the art program at that level, this means examination and change. It requires the willingness and the reeducation necessary for flexibility in both attitude and program.

Flexibility includes the ability to evolve with the students. Such evolving means beginning with the student where the student is at this particular time in his life, and allowing things to unfold with the student's growth. It means respecting the right of each student to be themselves by acknowledging the forces which have contributed and are contributing to his development. There have been significant changes in the nation's teenagers, and one must ask: "How have they changed?" and "What are the changes?"

Educational approaches that just prior to this level were unique to art (group activities, multimedia, dramatizations, filmmaking, etc.) are now a part of the regular classroom scene. The informality once unique to art has now spilled over into the other less rigid disciplines. Entering the art classroom today is not as totally new and as informal an experience as it was a few short years ago.

A natural love for art for its own sake on the part of the students of this age bracket seems to have diminished. Students are not only more critical of the process of art but of the art product also. They appear to have been programmed by society, family, friends, and school for instant results, and they know neither the pain nor the joy which results from hard conscientious effort, struggle, and even mistakes.

It is also increasingly obvious that many seem to have missed an important part of their life as children — namely, play. Summer vacations have in many cases robbed children of their free time — the time necessary for dreaming and imagining as well as inventing. To enjoy a summer day as it unfolds is less a reality than in earlier years. Summer schools offer more art courses with less direction. Though many such art courses provide innovations in new settings, too many are simply filling in time rather than exposing new worlds for students to explore. Parks and recreation departments have students

programmed at every turn. This, coupled with family pressure to "belong" and to spend time in a "worthwhile" manner have robbed us of some of the dreamers necessary to creative accomplishment in our society.

The entertainment media, the plastic age, and the "discount store society" in which we live have made teenagers more critical of art and the nature of art. Typical questions from students are: "What good is it?" The need for practical purpose and the need to have "fun" predominate. In essence, students do not see the relationship of art to daily living. Many go through good art programs without this lack of understanding ever changing.

It is unfortunate that the surge of craft and design shops across the United States appears to have had little influence and impact on the present younger generation or the families from which they come. As children they are relatively unexposed to good design. Few schools have quality elementary art programs; most have none. Existing craft shops, studios, cooperatives, and guilds are still outdone by the roadside tourist trap, which reaches for dollars and not design. One cannot help but notice the difference between this and the example set by the homecraft shops throughout Scandinavia. Sponsored by the governments, and held to rigorous standards, these shops are frequented by the peoples native to those countries as well as by tourists. High quality materials, design, and craftsmanship prevail.

This movement, which began in the 1930's in Scandanavia, has had tremendous impact on the life style of the people and on the aesthetic lives of the present generation. Our individual enterprise system has not accomplished the same end. Teenagers passively accept the trivia of the market place, whether it be in book jackets or buckle boots. Too often if something is "slick" or "in," it is accepted without question.

Though today's students are more mature physically and possess more knowledge than previous generations of teenagers, today's youth seem to understand less. The pride of accomplishment in themselves and in their work has disappeared. The ability to concentrate over long periods of time has given way to an existing restlessness. Does this stem from a deemphasis on achievement and performance in the academy of disciplines? It is apparent that there is more inclination toward the assimilating of information and less toward invention and imagination.

Increasing divorce rates and further splits in American families as well as community breakdown contribute to more students coming to school in a poor physical and emotional state. It is not uncommon to find students little loved and poorly fed and clothed. Teachers in today's junior high school art labs are fighting against greater odds in reaching children than ever before. To make an impact on their lives, and to affect attitudes takes much greater effort and ability. To instill the positive and combat the negative is an all-consuming task.

It is generally agreed that the young adolescent student is difficult to handle. Often as a result the requirements are minimized and expectations lowered. This results in less inspiring media, materials, and motivation which in turn results in superficial performance. It is essential to expose junior high students

to greater depth in art, to provide depth of content, more media, and more vital motivation and visual stimuli. Offering too little usually results in learning lethargy.

The art teacher should help develop attitudes that build both esteem for self and esteem for art. The art program should further the ability to feel, to use the emotions; and it should provide intellectual stimulation. It should help students gain respect for themselves as artists and respect for professional artists and the role they play in society. The art teacher must work with the will, the intellect, and the emotions of students, guiding them to realize that art involves a total person.

It is essential that the art teacher recognize students first of all as persons in their own right. The teacher should make students aware of their own validity, and of the validity of their peers. He should help them value their own art work and the work of others, and lead them to realize that many various styles and approaches are acceptable and worthwhile.

It is important to reach students as art students — to help each individual recognize himself as a person who can make a strong personal statement through his art. The majority of junior high students can be strong as artists. The art teacher should help them realize that the art room is their studio, to be used as an artist would use his studio, with the same respect for tools and materials, the same impulsiveness of struggle for ideas and expression, the same daring to work beyond what is known and "safe," the same incentive to push and extend horizons. The art program should provide basic media and a multitude of media in large enough quantity to allow for honest pursuit. There should be no hobby-type activities. All creation should be true expression and pure craft. Students should be serious; they should believe in what they are doing.

The young adolescent student needs a strong design background. Art teachers must realize that for the majority of these students, the junior high art class will be the last major exposure to art. Teachers are thus faced with educating for a lifetime of consumer tastes, a lifetime of attitudes and insights. Design concepts should be broken down to the simplest common denominators; pattern, repetition, variation, etc. These elements should be encountered in a variety of two and three-dimensional materials, in much the same approach as that taken in the training of professional art students. Design can be approached through various topics such as nature, architecture, and ethnic culture. The art program should also include expression involving the human figure; students at this age level should not be underestimated in regard to graphic ability. Art experiences can extend into weaving, jewelry, sculpture, acrylics, drawing, painting, and many media of expression. Nearly everything which can be taught in an institution of higher learning can be taught or adapted to the junior high school level, with satisfying results.

The middle school/junior high art program should provide an understanding of self and others, and of the media and content of art. New worlds should open and horizons extend. Young adolescents can find art to be a vibrant and meaningful force in their lives, challenging their imaginations and abilities, and offering a way to feel and express and to be more fully alive.

OUTCOMES OF THE MIDDLE/JUNIOR HIGH SCHOOL ART PROGRAM[2]

A quality art program should result in an increase in the student's capacity to:

1. Have intense involvement in and responses to personal visual experiences. The art experience provides the activities which are valued by the individual intrinsically. Both the production of an art object and the ability to view a work of art with insight are means of achieving intense personal involvement. The development of the ability to select and isolate visual images becomes increasingly important to the immediate student.

2. Perceive and understand visual relationships in the environment. The development of a visually literate student who can make informed visual judgments about man-made objects or natural phenomenon is an important outcome for every art program. In order for the intermediate student to enjoy maximum visual mobility and fluency, he must perceive and understand visual relationships.

3. Think, feel, and act creatively with visual art materials. The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative process, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself. The intermediate program must provide new and challenging experiences with art materials. New experiences with both familiar media and newer media are vital to maintaining interest and involvement.

4. Increase manipulative and organizational skills in art performance appropriate to his abilities. The development of skills is an important outcome for every student. The intermediate art program must determine and add to the experiences a student brings to the art program. Lacking a long history of textbooks and official courses of study, elementary art programs have produced students who arrive at the intermediate level with varying levels of ability and visual activity.

5. Acquire a knowledge of man's visual art heritage. The record of man's accomplishments through the ages lives because of the arts. This foundation of ideas can be introduced at all levels via films, slides, works of art in the school, visits to museums, and visits by artists to the school. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lived, and what the students are trying to make and do in their own lives. The intermediate student needs to see the record of his own development as a producing, seeing, critical human being.

6. Use art knowledge and skills in his personal and community life. As students grow, they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to, and ability to function in, their physical and psychological

environment. Art knowledges and skills may provide the student with the means of expression and communication to expose and solve the crisis of adolescence.

7. Understanding the nature of art and the creative process. Through art, students are involved with creative visual expression. The creative promotes aspects of originality, fluency, and flexibility. A body of knowledge exists in art in an historical and philosophical context which becomes the basis for sounding or investigating the nature of art and the creative process.

MIDDLE/JUNIOR HIGH SCHOOL ART EDUCATION AIMS

Another way of breaking down the approaches to education in the visual arts is to organize a program through broadly based goals or aims. The art teacher should focus on the individual, helping the youngster to become involved in perceiving works of art, producing works of art, appreciating and understanding works of art, and appraising and evaluating works of art.

The Middle/Junior High School art teacher should have a program that:

1. is challenging, interesting, and worthwhile to each participating individual;
2. is cognizant of and reflects the importance of personal growth and development through art education;
3. stresses the worth of individual discipline and the satisfaction of personal effort;
4. stresses visual art knowledge, skills, processes and techniques while maintaining a working relationship with other arts disciplines;
5. promotes observation, analysis, synthesis, and creation based upon this awareness of and sensitivity to the environment; and
6. develops visual literacy in an atmosphere that is conducive to learning, exploring, experimenting, and creating.

Based upon the preceding outcomes, aims, and upon a sound data base in research, the following implications for the Middle/Junior High School should be helpful. Keep in mind that these recommendations follow Piaget's stages of logical thinking in children and as Piaget readily admits, he is not concerned with creative and intuitive thinking which are very important aspects of art education.

RECOMMENDATIONS FOR A MIDDLE/JUNIOR HIGH SCHOOL ART PROGRAM[3]

Seventh, eighth, and to some extent ninth grade marks a shift of growth from concrete operations into formal operations. This implies in the visual arts

another slump in creativity. This may be due to social pressures, since they have shifted to another school by this time and are entering into the adolescent world. But it may also be because of their entry into the formal operations period where whole new patterns of thinking are necessary, and the effort required to integrate these patterns and the importance of doing so makes other kinds of behaviors seem of lesser importance. For students who are well into this stage, every emphasis that can be given to showing that art is a most significant part of adult society would seem to be critical if we wish to see more of him during his high school years. The historical approach might be one strategy, but that is concerned with "yesterday" and not "today" and probably proves little to them. Rather, emphasis should be put on today and the relevance of art here and now. Unfortunately, what typically happens in seventh and eighth grade art classes is exactly the opposite of what has been suggested. We find these students forced to sample a bit of this media and a bit of that, rarely being allowed to go into anything in any depth, or seriousness, and with rarely even mention of the relevancy of art to now. For children entering into the formal period, this is probably the best way to kill any further interest in proceeding with art. Dabbling with "unimportant" things may well seem to be somewhat childish and embarrassing, like playing with dolls.

But obviously in the seventh and eighth grades (and later, for that matter), you will also have many students who are still very much in the concrete operations period and not yet ready for art as we have just described it. The number of these children will vary according to the makeup and location of the school. For these "hung-up concreters," actual, immediate work with real materials and objects will still be very much appropriate. So what I am suggesting is that beginning in these grades, we provide a two-strata approach with homogeneous grouping for each type of student. Some sort of screening device will be needed to tell who is a "hung-up concreter" and who isn't.

Even this group, however, will have to be considered in view of their recognition that they are now in junior high school and wish to "keep up with the Joneses" — in this case, our formal operational group, even though they might not fully comprehend why the "Joneses" are behaving as they are. So their classes must also be clothed with as much of a feeling of relevancy and currency as can be devised. No more "kid stuff." Put away those crayons.

SCHEDULING AND OTHER TIME CONSIDERATIONS FOR MIDDLE/JUNIOR HIGH ART PROGRAMS

The art program must have an appropriate block of time for proper teaching and learning experiences. In most instances 55 minutes (although more time per session would surely be appreciated) is a satisfactory amount of time for the art class. This allows the teacher and the students enough time to get supplies out, work on projects and clean-up. Occasionally, when field trips are taken or visiting artists are used, the class period needs to be flexible giving the students more time for travel or to observe a presentation/demonstration.

In many cases it is necessary to mix grade levels in beginning art classes and the practice can be advantageous for both the students and the teacher. In any case the stress in the middle/junior high school art program should be on the

readiness and needs of the individual, and time constraints should take this into account. Scheduling should encourage a sequential learning experience and should reflect the aims of the middle/junior high general education program.

It is no longer acceptable to segregate boys and girls into separate art classes as was once done. It is important for social growth and development and for legal reasons to have all classes coeducational.

In many instances, especially at the 9th grade advanced level, it is desirable to permit promising and interested art students to spend from two to three class periods in the studio or classroom. This added time gives the student a chance for a more intensive, indepth art experience. The value of out-of-school study, contact learning experiences, and other innovative learning strategies should not be overlooked at this age level.

THE USE OF ITV AND OTHER RESOURCES

Instructional television, films, and other media in themselves are informative and motivational, but they are only a small component of the overall instructional program and must be handled properly and with care. No television, film, or audio-visual lesson should be presented without preparing the students, priming them with questions, references, techniques, etc. or without an immediate follow-up lesson and a specific goal or set of objectives to be accomplished by the student. Vocabulary terms, techniques and processes, specific skills, and special knowledge must all be taken into account when preparing any multi-media lesson.

Magazines, books, films, etc. should always be previewed by the teacher and screened for appropriate content *which must include a fair and accurate portrayal of cultures and peoples.* Discrimination against cultural values inherent in our pluralistic, multicultural society can no longer be tolerated or permitted.

APPROPRIATE MATERIALS AND EQUIPMENT

The middle/junior high school art room, in addition to those things mentioned in the elementary section (Chapter II), should have the following items:

- **Specific working areas for:** (1) two-dimensional activities including painting, drawing, printmaking and design; (2) three-dimensional activities including ceramics, metal working, sculpture, and fibers.
- **Specific storage areas for two-dimensional and three-dimensional projects including:** (1) a print drying rack; (2) a ceramics damp box; (3) a painting drying rack; (4) spaces for sculpture projects; and (5) locked areas for metals and hand tools.
- An area for references, audio-visuals, and research for students and the teacher(s).
- An office/storage room for conferences, recordkeeping, materials and tool check out, and working space for the artist/teacher.

- **Tools and supplies should include:** (1) tools and supplies for sculpture such as chisels, files, rasps, welding and soldering equipment, wooden mallets, knives, plaster, wire, wood, metals, firebrick, clay, and vermiculites; (2) tools and supplies for printmaking such as a good quality intaglio type press, wood and linoleum blocks, safety blocks, appropriate wood carving chisels and cutters, silkscreen equipment, appropriate water base and oil base inks, thinners and solvents, brayers, and print papers; (3) tools and supplies for drawing and painting such as a variety of appropriate brushes for each media, canvas, watercolor papers, tempras, acrylics and oil paints, india inks and colored inks, markers and felt tips of various sizes, compressed charcoal, compressed pastels, oil crayons, a variety of ink pen points and holders, oriental writing pens and brushes, a variety of soft pencils and graphite sticks; (4) tools and supplies for fibers such as a variety of natural color yarns, batik equipment, looms, fabrics, hooking frames, needles, appropriate textile dyes and inks, batik wax and cord twines and wooden beads; (5) tools and supplies for ceramics such as a good quality kiln, carving and modeling tools, several good quality easy to clean and maintain potters wheels, clay, glaze chemicals, banding wheels, and plenty of storage bins for wet and dry clay; (6) tools and supplies for photography, filmmaking and video-taping such as access to a good 35 mm camera, a super-8 camera, and a video-tape camera and playback machine; a dark room or changing bags, developing chemicals and tanks, an enlarging stand, a dryer, mounting tissue, appropriate films, video tapes, and (daylight) print papers.

REFERENCES

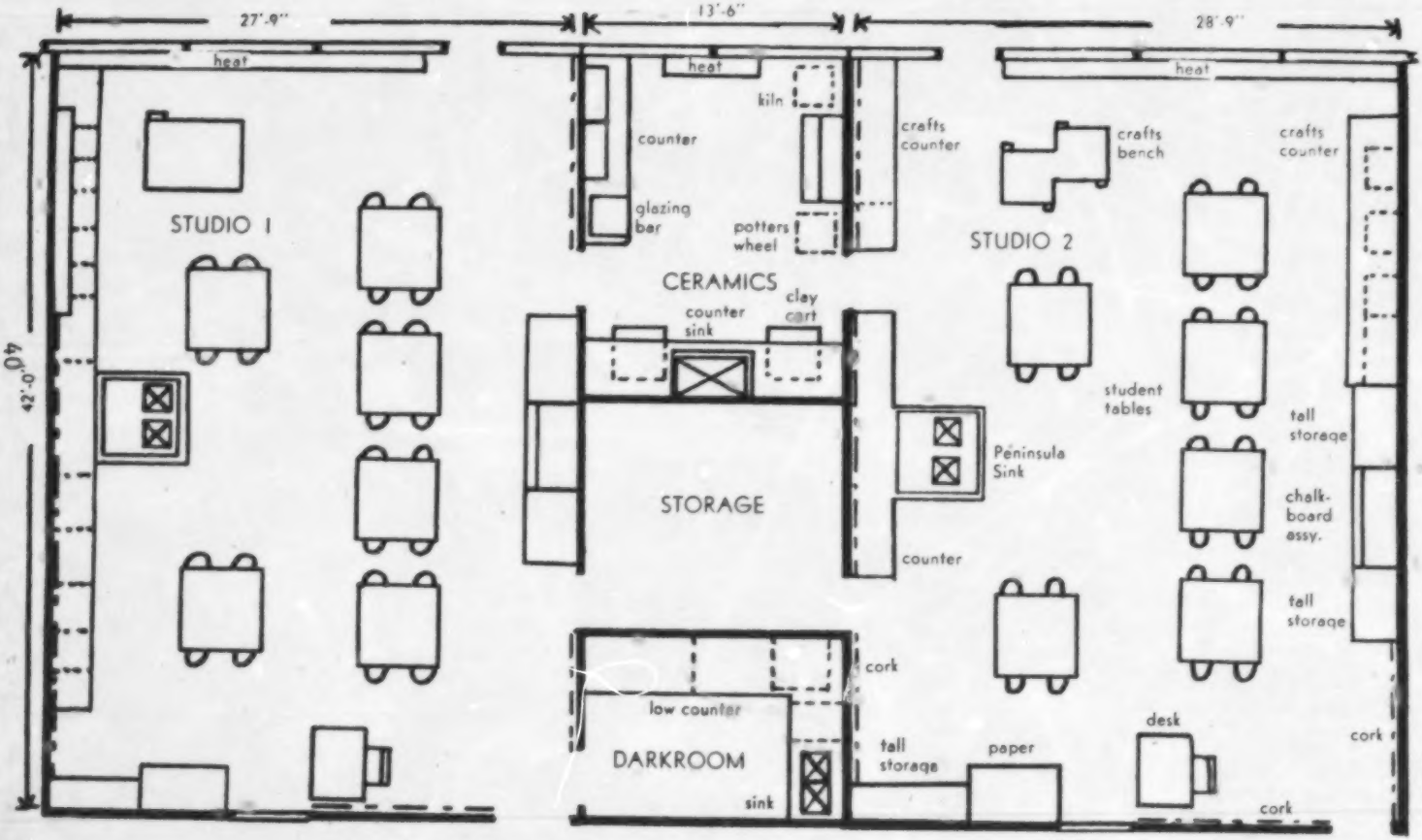
[1]"Art Education: Middle/Junior High School" (Washington, D. C.: National Art Education Association), 1972, pp. 55-59.

[2]IBID., pp. 5-6.

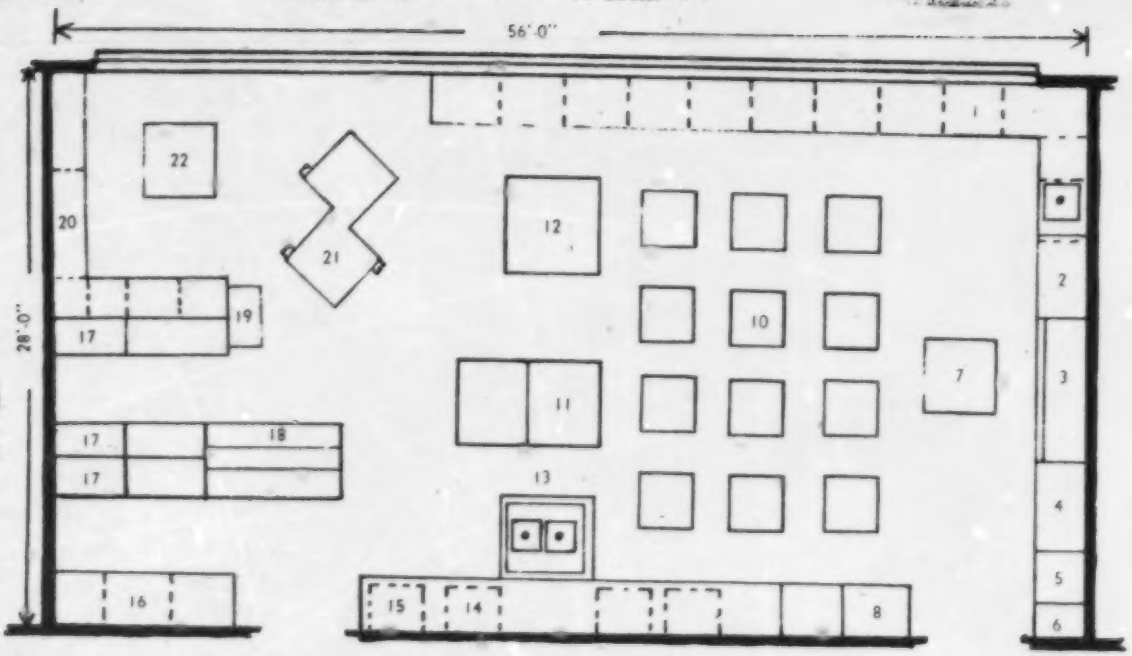
[3]Rouse, Mary. "What Research Tells Us About Sequencing and Structuring Art Instruction," *Art Education: Journal of the National Art Education Association* (Washington, D. C.: NAEA), Volume 24, Number 5, May, 1976. This is a direct quote from Dr. Rouse's article.

ART CHECKLIST FOR MIDDLE/JUNIOR HIGH SCHOOLS

	Yes	No
1. Does the school have a written statement of education philosophy which includes objectives of art education?	—	—
2. Does your school have a written art curricula?	—	—
3. Is art scheduled for a minimum equivalent of one period daily for a semester?	—	—
4. Does the student receive equal credit for art courses?	—	—
5. Are art teachers certified?	—	—
6. Does the program provide for a continuation of basic art skills and exploration of new materials and techniques?	—	—
7. Are art prints, slides, books, and magazines available in the library?	—	—
8. Does the art program meet the needs of individual students?	—	—
9. The art program has basic tools and supplies for:		
sculpture and ceramics	—	—
drawing and painting	—	—
printmaking	—	—
design	—	—
photography	—	—
fibers	—	—
10. Art room has storage facilities for:		
general supplies and tools	—	—
student projects	—	—
flammable materials	—	—
student supplies	—	—
sinks	—	—
display areas	—	—
work space	—	—
equipment (kilns, presses, looms, etc.)	—	—



MIDDLE-JUNIOR HIGH ART STUDIO SUITE



MIDDLE-JUNIOR
ALL-PURPOSE
ART STUDIO

1. Work & sink counter—storage & kneespaces below
2. Display & storage case
3. Sliding chalkboard & sto. ass'y.
4. Illust. materials case
5. Tote tray case
6. Teachers case
7. Desk
8. Drawing board storage case
9. Display case
10. Individual art tables
11. Four student tab'es
12. Planning table
13. St. st. Sink center
14. Storage counter
15. Potters wheel counter
16. Ceramics counter—space for Kiln—Damp cab't. below
17. Open drying & project shelving
18. Crafts bench
19. Tool storage case
20. Work & Storage counter
21. Student crafts bench
22. Portable crafts bench

CHAPTER IV

THE SECONDARY ART PROGRAM

The secondary art program should be broad in scope and yet detailed; it should provide indepth studio experiences and opportunities for research; it should be an equal and integrated part of the general education program; and it should emphasize the pluralistic aspects of our cultural heritage that makes America a truly unique nation. The art program should provide maximum opportunities for a variety of students and should always blend the academic concepts, knowledge and the skills inherent in the fundamental aspects of art while meeting the needs of each individual student. Specific programs should take into account the needs of the academically gifted students, the artistically gifted students, the career-oriented students, the general education students, and the special students.

Usually, courses at the secondary level begin with a general art offering for all students and specifically for the student who will not take art again and then get into more advanced studio offerings. Sometimes an art history, art appreciation, or humanities course is also offered to all students specifically for those students interested in college preparation work. All art offerings, no matter how specific and skill or process oriented, should also include a liberal amount of historical references and art history background.

More advanced secondary courses may include any or all of the following depending upon the size of the school and of the art staff: drawing, painting, ceramics, sculpture, printmaking, photography, filmmaking, commercial design, fashion design, advertising and layout design, architecture, fibers and textile design, jewelry. In some cases the most advanced students take an independent study course and are allowed to pursue learning experiences beyond the context of the school and beyond the school day in the community. (See curriculum design in Chapter I.)

Ways of approaching course structure will depend upon the local school policy; but a number of methods and/or teaching strategies should be mentioned. A course can be team taught, especially an art appreciation or humanities course; a course can last for a full year or for a semester or for nine weeks; mini-courses taught by other students, non art teachers, community resource people, or the art teacher can last from one full day to two weeks; flexible scheduling can provide two class periods in a row three times a week

for more intensive studio work; and courses can be taught at museums, galleries, or artist's studios upon occasion. In any case the amount of flexibility and innovation in your art program will depend upon the expertise of certified and qualified art staff professionals.

OUTCOMES OF THE SENIOR HIGH ART PROGRAM[1]

The outcomes of the senior high art program are similar to those found at the elementary and middle/junior high school levels. Because of their extreme importance, they are again repeated here.

A quality art program should result in an increase in the student's capacity to:

1. Have intense involvement in and response to personal visual experiences. The art experience provides the activities which are valued by the individual intrinsically. Both the production of an art object and the ability to view a work of art with insight are means of achieving intense personal involvement.

In secondary education, creating and producing an art object develops sharper visual acuity and further intensifies personal visual experiences. Being able to experience more deeply leads to a greater comprehension of the visual and sensuous qualities of an object.

2. Perceive and understand visual relationships in the environment. The development of a visually literate student who can make informed visual judgments about man-made objects or natural phenomena becomes an important outcome for every art program.

Through continued studies of existing things in the environment and their relationship to need and function, the high school student can develop an intense understanding. Informed visual judgments through constant observations set the pattern for the student as a future consumer and can guide him into achieving a desirable quality of life.

3. Think, feel, and act creatively with visual art materials. The process of transforming the materials of the artist into a whole work of art is an integral part of every art program. The creative process, the manner in which an artist produces a work of art, engages the student at every level. The variations of approach applied to this process and the materials and media used to implement it provide many ways for the student to express himself.

At the secondary level, art processes are continually explored with new dimensions and insights contributed by the student and the teacher. New media can become a constant challenge to the variety of forms created. Along with the making of the work of art, the processes of selecting and experimenting are heightened.

4. Increase manipulative and organizational skills in art performance appropriate to the student's abilities. The development of skills is an important outcome for every student. Certain processes and techniques

are unique to the visual arts and provide content for instruction. The method by which one constructs a pot in clay, or the process by which a design can be replicated by the use of silk screen, are skills which may be developed as part of instruction in art.

Refinement of techniques and greater control of the visual art processes are essential at the secondary level. The ability to create a work of art requires the knowledge of "how" and "what." Technical skills and knowledge coupled with principles and elements of design (organization) are needed for the student to achieve a fully realized art form.

5. Acquire a knowledge of man's visual art heritage. The records of man's accomplishments through the ages lives because of the arts. This foundation of ideas can be introduced at all levels via films, slides, works of art in school or by visiting museums and artists, etc. Youngsters can begin to see connections between what has happened in the arts, ways in which different people have lived, and what they are trying to make and do in their own lives.

At the secondary level, emphasis on the study of differences that exist in man's art heritage, relationships between man and his own cultural influences, and the forces of ethnic distinctions add to a broader understanding of man to man and man to his world.

6. Use art knowledge and skills in his personal and community life. As students grow, they must begin to assume responsibility for their own actions, personally and publicly. This will manifest itself in a heightened sensitivity to and ability to function in their physical and psychological environment.

At the secondary level, career opportunities in art should be considered as part of the art offerings. The student who is interested in art should realize the uniqueness of art in contrast to other disciplines.

7. Understanding the nature of art and the creative process. Through art, students are involved with creative visual expression. The creative process promotes acts of originality, fluency, and flexibility. A body of knowledge exists in art in an historical and philosophical context which becomes the basis for sounding or investigating the nature of art and the creative process.

The high school student needs to understand the unique nature of art as a creative process in contrast to other aspects of the school course offerings. He should come to realize the values of art in the development of personal awareness and responsiveness, the ability to form and execute one's own ideas and feelings, and the fostering of good judgment and critical observation.[2]

ARTICULATION OF ART PROGRAMS K-12

It is important to remember that the foundations of American education are built upon certain principles of learning and teaching. These principles include the beliefs that learning experiences should progress from the simple to the complex and from the concrete to the abstract. Since the major method of appraising student achievement is based upon these concepts, it is essential that art training for students should start in kindergarten or before and progress in a sequential manner throughout the youngster's school career. Without a solid foundation in the elementary and middle/junior high years in the various facets of art education, a student cannot grow properly in the areas of perceptual development, production of art work, cultural art history and appreciation, and critical evaluation of works of art.

Due to the need for continuous, sequential, cumulative learning experiences in the art education program, it is necessary that someone oversee an effort to develop an articulated program, K-12. In smaller school systems the superintendent and the high school principal are the individuals responsible for this continuity; in larger systems an art supervisor and/or art committee can constantly work on the written program plan and provide in-service as needed. In some cases other organizational units may help to provide in-service and planning. For example the county superintendent can provide aid, the educational service unit in some cases employs art specialists, and the State Department of Education has an art curriculum specialist. The state colleges and universities, as well as the private colleges and universities, can also help with planning and in-service, as well as can the Nebraska Art Teachers Association.

APPROPRIATE SCHEDULING SCHEMES

Art periods at the secondary level should be at least 55 minutes long to allow enough time for students to get work and materials out, to do actual work, and to clean up properly. A more flexible schedule is preferred to the traditional scheme because it allows students the needed extra time for indepth study and intensive work associated with the visual arts. Courses should only be scheduled for a maximum of one semester.

Double class periods give students the added advantage of working in areas like ceramics, printmaking, sculpture, painting, photography, and filmmaking when normal time constraints limit involvement. These areas demand greater lengths of time for proper execution. Mini-courses or short courses for six to eight weeks in length if supported by double periods are in many cases superior to traditional schemes. Out of school field trips to galleries, to museums, to an artist or craftsman's studio as well as work at commercial firms and the like are all additional methods of dealing with traditional scheduling problems.

Specialized summer training for teachers in the arts is offered at several state institutions of higher learning.

APPROPRIATE MATERIALS AND EQUIPMENT

Materials and equipment for art programs are expensive, initially; however, if properly maintained and cared for much of the equipment and many of the materials will last for a long period of time. All art programs at the secondary level should include drawing, painting, printmaking, sculpture, design, ceramics, basic photography, and fibers experiences. This would also include purchasing and maintaining the appropriate supplies and equipment for teaching these courses. In some cases such as photography, the dark room facility can be shared with journalism and annual staff; but in most cases the materials and equipment for art education are unique to that specific area. Many times the art specialists will order things that do not seem appropriate for art classes, yet due to the creative nature of the discipline and the creativity of the teacher, many common every day items can be turned into vital and exciting art education experiences (actual budget considerations are discussed in Chapter V). An art education specialist given a relatively free hand in purchasing can generally save the program substantial sums of money, but it should also be remembered that the larger the quantity purchased, the cheaper the unit price. This is why many art teachers purposely over order an item one year and carry the excess over to the next year thus allowing a trade off with another budget area the following year.

Items such as brushes, hand tools, paints, pencils, etc. can be used from one year to the next if cared for but will wear out after extensive use and must be constantly upgraded. Expensive items, especially brushes, are worth the extra price because they do last longer while the less expensive models can be used several times and then fall apart no matter how excellent the care. Students are very hard on art equipment and tools.

Another method of helping to keep an art program moving on an even keel is to purchase spare parts for items that receive excessive use and wear such as extra elements for the kiln, fan belts for potters wheels, felts for presses, etc. Specific equipment, tools and materials for the art program can be found in Chapters II and III.

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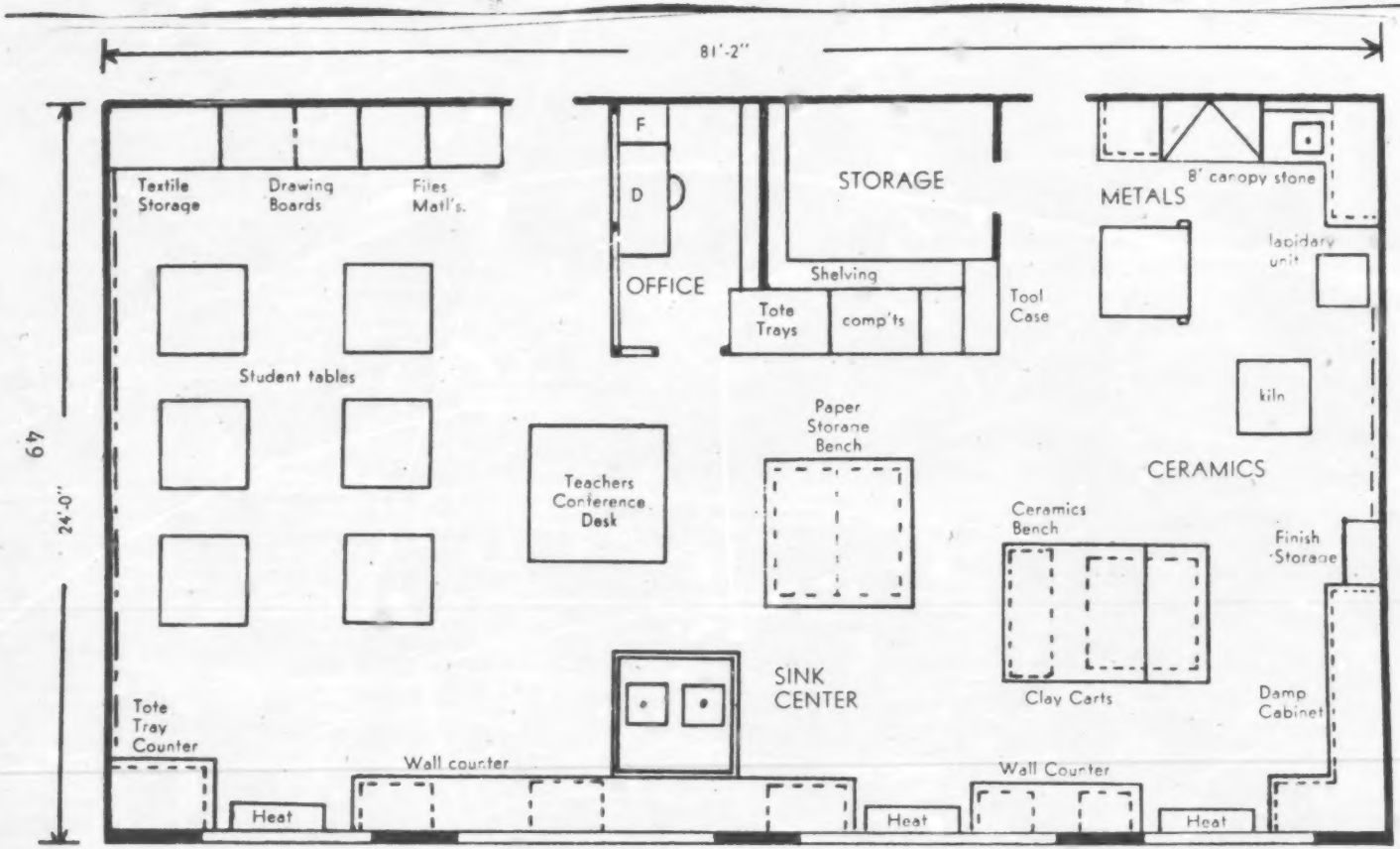
[1]"The Essentials of a Quality Art Program: A Position Statement by the National Art Education Association," Washington, D. C.

[2]*Art Education: Senior High School* ed. by Angela G. Paterakis, Washington, D. C.: NAEA, 1972, pp. 6-8.

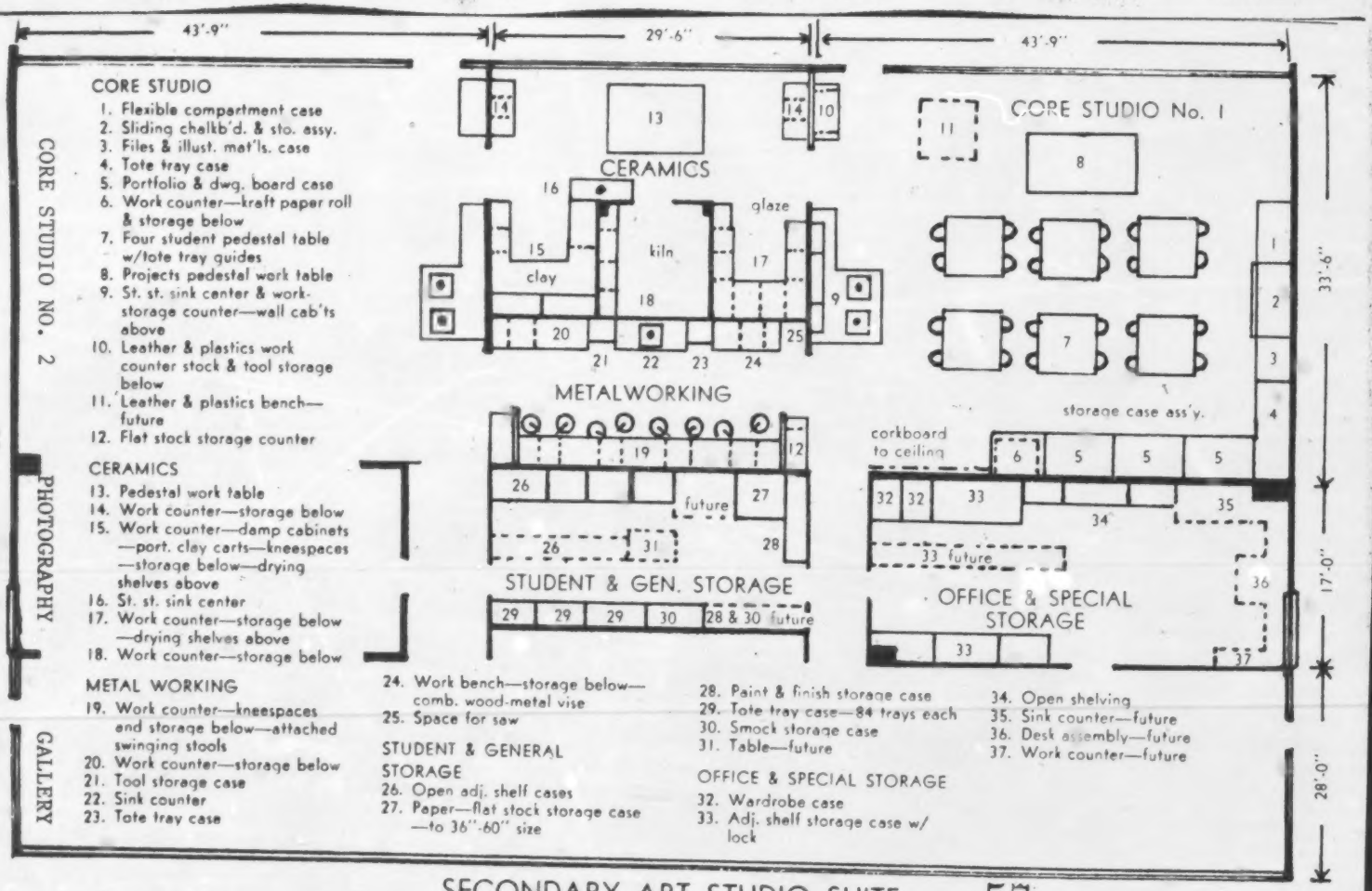
ART CHECKLIST FOR SECONDARY SCHOOLS

	Yes	No
1. Does the art program follow a written plan or guide that insures sequence and articulation of instruction from one grade to the next and one level to the next?	—	—
2. Does the school have a written statement of philosophy of education which includes goals for the art education program?	—	—
3. Is art offered as a part of the general education program?	—	—
4. Are specialized electives offered to meet the needs of:		
the artistically talented student?	—	—
the art career-oriented student?	—	—
the avocationally interested student?	—	—
the terminal student?	—	—
the special student?	—	—
5. Are art classes offered on a regularly scheduled basis?	—	—
6. Does the student receive appropriate credit for art courses?	—	—
7. Are all art teachers certified?	—	—
8. Are art prints, slides, programs, books, magazines, and films available in the library?	—	—
9. Does the art program have basic tools and supplies for:		
sculpture?	—	—
drawing, painting, and design?	—	—
printmaking?	—	—
fibers?	—	—
ceramics?	—	—
photography?	—	—
10. Does the art room have storage facilities for:		
general supplies and tools	—	—
student projects (2D and 3D)	—	—
flammable materials	—	—
daily supplies	—	—
student supplies	—	—
reference materials	—	—
sinks	—	—
display areas	—	—
work space	—	—
equipment (kiln, presses, potters wheel, etc.)	—	—
11. Does the art room have properly maintained equipment and adequate ventilation for safety?	—	—

(Kilns should be ventilated and behind a fire wall. Flammable materials must be kept in a fire proof container, and electric tools should be kept in a dry area.)



SENIOR HIGH SCHOOL ALL PURPOSE ART STUDIO



CORE STUDIO

1. Flexible compartment case
2. Sliding chalkb'd. & sto. assy.
3. Files & illust. mat'ls. case
4. Tote tray case
5. Portfolio & dwg. board case
6. Work counter—kraft paper roll & storage below
7. Four student pedestal table w/tote tray guides
8. Projects pedestal work table
9. St. st. sink center & work-storage counter—wall cab'ts above
10. Leather & plastics work counter stock & tool storage below
11. Leather & plastics bench—future
12. Flat stock storage counter

CERAMICS

13. Pedestal work table
14. Work counter—storage below
15. Work counter—damp cabinets —port. clay carts—kneespaces —storage below—drying shelves above
16. St. st. sink center
17. Work counter—storage below —drying shelves above
18. Work counter—storage below

METAL WORKING

19. Work counter—kneespaces and storage below—attached swinging stools
20. Work counter—storage below
21. Tool storage case
22. Sink counter
23. Tote tray case
24. Work bench—storage below—comb. wood-metal vise
25. Space for saw

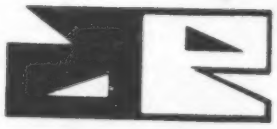
STUDENT & GENERAL STORAGE

26. Open adj. shelf cases
27. Paper—flat stock storage case —to 36"-60" size
28. Paint & finish storage case
29. Tote tray case—84 trays each
30. Smock storage case
31. Table—future

OFFICE & SPECIAL STORAGE

32. Wardrobe case
33. Adj. shelf storage case w/ lock
34. Open shelving
35. Sink counter—future
36. Desk assembly—future
37. Work counter—future

SECONDARY ART STUDIO SUITE 57



CHAPTER V

BUDGET AND OTHER FINANCIAL CONSIDERATIONS

Art programs are expensive in terms of equipment costs and expendable material costs; however, these costs can be minimized if a proper maintenance schedule is kept and if equipment tools and materials are cared for. When planning a budget for the art program, the following things should be taken into account:

- cost of basic yearly expendable materials;
- new equipment purchases, maintenance of old equipment, and the replacement of worn out equipment and tools;
- cost of maintaining and upgrading periodicals, books, slide programs, films, prints, and other resource materials;
- cost of field trips and studio visits;
- cost of bringing to the school visiting artists and resource people;
- cost of expanded enrollments;
- cost of conference expenses for art staff including conference fees, meals, lodging, travel, and substitutes for art classes;
- cost of exhibitions in the school, the community, and the region including matting, insurance, transportation, and display; and
- cost of general curriculum needs beyond the normal art program — signs, posters, bulletin boards, art festivals, etc.

Art equipment, tools and material costs have tripled in the past several years. An art specialist is trained to seek out the best buy for the money that is available; therefore, art programs should not be hampered by the group purchasing patterns of the general school store. A good curriculum plan, K-12, will provide a sound guide for the quality, quantity, and type of items needed yearly. As stated in Chapter IV, many art teachers will plan two or three years in advance and take advantage of the quantity purchase price break. This usually means that the teacher will over purchase in one specific area buying enough materials to last two or more years thus taking advantage of the supply and demand cost factors and increasing the buying power of the school district.

APPROPRIATE BUDGETS

Basically, a school should consider purchasing the following items when establishing an art program. Each art room should have the following depending upon the art program offered:

- a printing press (1-12)
- a kiln (1-12)
- potters wheels (7-12) — more than one
- a drying rack for prints (K-12)
- a damp box for ceramics (K-12)
- a storage room that can be locked (7-12)
- a flamable storage container (1-12)
- spot lights (K-12)
- a work bench (K-12)
- soldering and/or welding equipment (7-12)
- looms (K-12)
- easels (K-12)
- a darkroom and appropriate equipment

The cost of these items will vary greatly depending upon the quantity purchased and the company. Many of these items are available from local companies who specialize in making good quality durable art equipment and in some cases in larger school systems, the industrial arts department can help design and build needed equipment. The amount spent on these items will also depend greatly upon the type of program being run in each school situation.

In large school systems where group purchasing power allows the cost per pupil to go down, an art program can get much more for the money. Per pupil costs mean little or nothing due to all the factors mentioned; it is practically impossible to compare one school district with another. Even with a drop in enrollment, the cost of the art program and the general school program will continue to rise. Smaller schools by banding together through county and educational service unit organizations can get more for their money through cooperative purchasing. Given all these factors and other intangibles not mentioned, the estimated cost of any art program will not be less than $10-$20 per student per year. As the school district decreases in size, the cost per pupil goes up. Budgets of $50 to $100 once so common for K-12 art programs in smaller school settings are no longer possible this day in age.

A PLAN FOR EQUIPMENT PURCHASING

Even when beginning a new art program it is advisable to purchase only the basics needed to run the program adding more each year until the program is expanded and running according to the curricular plan. Major equipment purchases including the purchasing of kilns, potters wheels, cameras, power tools, miter boxes, and looms can be spread out over a three to five year period to lessen the expense per year. The teacher should begin by *listing all* the equipment and tools needed to support the program as designated by the written curriculum plan. Then the teacher should submit a three to five year plan for purchases based upon program needs, student needs, yearly cost increases, etc. This gives the school board and the administration a solid estimate of new equipment costs over a period of years to come.

BASIC SUPPLIES AND EQUIPMENT

The following items are considered to be basic equipment and tool needs of any comprehensive art education program:

- **Specific working areas for:** (1) two-dimensional activities including painting, drawing, printmaking and design; (2) three-dimensional activities including ceramics, metal working, sculpture, and fibers.
- **Specific storage areas for two-dimensional and three-dimensional projects including:** (1) a print drying rack; (2) a ceramics damp box; (3) a painting drying rack; (4) spaces for sculpture projects; and (5) locked areas for metals and hand tools.
- An area for references, audio-visuals, and research for students and the teacher(s).
- An office/storage room for conferences, recordkeeping, materials and tool check out, and working space for the artist/teacher.
- **Tools and supplies should include:** (1) tools and supplies for sculpture such as chisels, files, rasps, welding and soldering equipment, wooden mallets, knives, plaster, wire, wood, metals, firebrick, clay, and vermiculites; (2) tools and supplies for printmaking such as a good quality intaglio type press, wood and linoleum blocks, safety blocks, appropriate wood carving chisels and cutters, silkscreen equipment, appropriate water base and oil base inks, thinners and solvents, brayers, and print papers; (3) tools and supplies for drawing and painting such as a variety of appropriate brushes for each media, canvas, watercolor papers, tempras, acrylics and oil paints, india inks and colored inks, markers and felt tips of various sizes, compressed charcoal, compressed pastels, oil crayons, a variety of ink pen points and holders, oriental writing pens and brushes, a variety of soft pencils and graphite sticks; (4) tools and supplies for fibers such as a variety of natural color yarns, batik equipment, looms, fabrics, hooking frames, needles, appropriate textile dyes and inks, batik wax and cord twines and wooden beads; (5) tools and supplies for ceramics such as a good quality kiln, carving and modeling tools, several good quality easy to clean and maintain potters wheels, clay, glaze chemicals, banding wheels, and plenty of storage bins for wet and dry clay; (6) tools and supplies for photography, filmmaking and video-taping such as access to a good 35mm camera, a super-8 camera, and a video-tape camera and playback machine; a dark room or changing bags, developing chemicals and tanks, an enlarging stand, a dryer, mounting tissue, appropriate films, video tapes, and (daylight) print papers.

USE OF COMMUNITY AND STATE RESOURCES

Various communities in the state have either community arts councils or area arts councils, and these agencies are willing to supplement the school art program in a variety of ways. Resource people are willing to help with field trips; they are willing to work as aids in classes, present information and do demonstrations. PTA's and other parent groups are active in supporting school art programs both financially and through volunteer efforts.

Art contests and competitions sponsored by non-educational agencies should be seriously questioned as to the potential benefit to the individual child and the appropriateness to the curriculum plan. However, many art displays are vital to the success of the art program, and Youth Art Month every March is an excellent opportunity to have the school show the community what the art program is doing for their children.

It should also be kept in mind that Nebraska has one of the largest and most successful artists-in-school programs; however, it must be stressed that this program is not a curriculum itself, and the artist is never to be used as an art teacher. These types of programs function most effectively when the guidelines are strictly followed and when there is an art education specialist who can work with the artist. Other program aids are available through museum and art gallery educational tours and through the institutions of higher learning state wide.

FINANCIAL ASSISTANCE

Some exemplary and innovative art programs are financed through a variety of federal grants. It should be remembered that the programs must be innovative not just for the school applying, but also innovative for other schools in all kinds of situations. Therefore, it is not advisable to apply for funds to start a pottery program, for example, since this should be a part of the basic art education program in every school.

Title VIc has a variety of grants ranging from $ mini-grants to $ or more major grant programs. Another source of funding for integrated arts or esthetic education programs is the Alliance for Arts Education, Federal Arts and Humanities Program. Grant proposals for up to $ are possible. For further information on either of these funding sources write to: Art Consultant, Nebraska Department of Education, 6th Floor, P. O. Box 94987, Lincoln, Nebraska 68509.

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ART NEWS. Ed. Thomas B. Hass. Newsweek, Inc., 444 Madison Avenue, New York, New York 10022.

ARTS AND ACTIVITIES. Publishers Development Corporation, 8150 North Central Park Avenue, Skokie, Illinois 60076.

SCHOOL ARTS. School Arts, 50 Portland Street, Worchester, Massachusetts 01608.

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Other publications by the National Art Education Association are equally valuable. Some of these include:

ART EDUCATION. The official journal of the NAEA. Eight issues a year, September through May.

ART TEACHER. A magazine of elementary and secondary art education. Three issues a year: fall, winter, and spring.

STUDIES IN ART EDUCATION. A research journal. Three issues a year: fall, winter, and spring.

Your school district can purchase a membership for your teachers by writing to:

NAEA Membership
1916 Association Drive
Reston, Virginia 22091

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